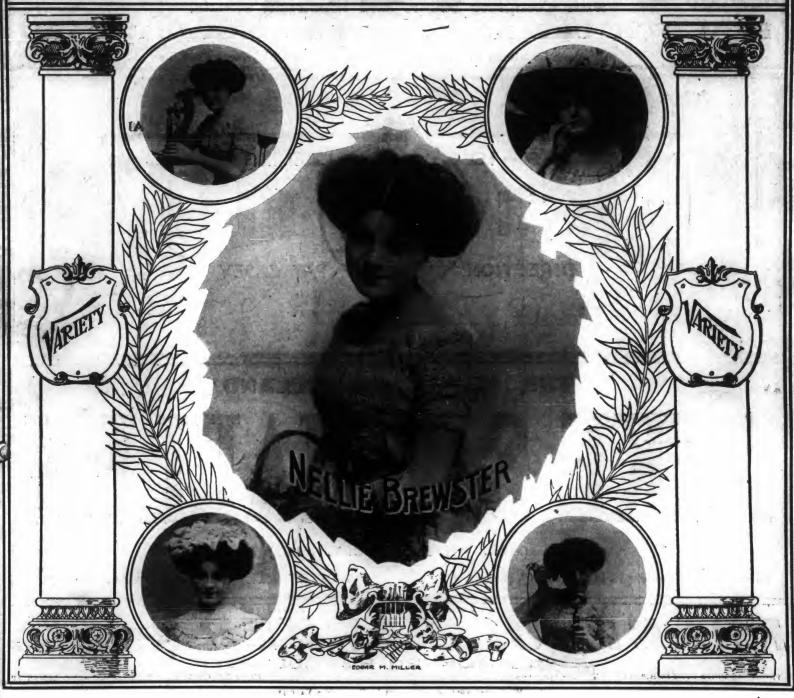
# TEN CENTS



VOL. XVI., NO. 13.

DECEMBER 4, 1909.

PRICE TEN CENTS.



MANAGERSIII

ATTENTION !!



G. MOLASSO

ASSISTED BY

MLLE. CORIO

LATE FEATURE OF THE

"QUEEN OF THE MOULIN ROUGE" CO. for TWO SEASONS

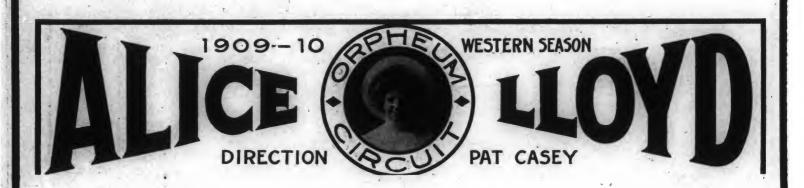
IN VAUDEVILLE

with his entire "APACHE" DANCE CO.

with Complete Scenic and Electrical effects.

REAL FEATURE ACT and REAL DRAWING CARD

All communications to G. MOLASSO, Long Acre Bldg, New York



ORPHEUM, SEATTLE, DEC. 6.

"THE MAN FROM IRELAND"

# MIKE S. WHALLEN

(MRS. WHALLEN'S BOY, MIKE)

The Man who made "Reilly's Wake" famous.

NEXT WEEK (Dec. 6), Bronx, New York

FRANK

WATCH for the NEW BIG ACT. Something decidedly ORIGINAL

J. PARKER AND CO

"THE MODERN HERCHIES"

Presents "AN MOTEL ROOM IN MID-AIR." Big Success Everywhere.

Playing S.-C. CIRCUIT.

NOTICE -NEW ACT COPYRIGHTED.



VOL. XVI., NO. 13.

DECEMBER 4, 1909.

PRICE TEN CENTS.

# LEGITIMATE THEATRES MAY DIVIDE TIME FOR VAUDEVILLE

### Agreement Said to Have Been Practically Settled Upon That Shubert Houses Will Alternate with Morris Vaudeville.

It was reported this week that following the routing of the Harry Lauder vaudeville road show in the Shubert theatres, an arrangement had been agreed upon between the Shuberts and William Morris whereby the latter will organize vaudeville programs for continued travel or week stands, to occupy open time in any of the legitimate theatres booked by the Shuberts. Nothing definite regarding the arrangement could be learned.

Speculation is rife at present as to how the compact entered into between the United States Amusement Co. (of which the Shuberts were a party at the time) and the United Booking Offices will enter into the present or possible Shubert-Morris affiliation. That agreement signed at the time of the "settlement" beween Klaw & Erlanger and the United forbade any of the parties playing or dabbling in vaude-ville for ten years.

Since then the United States Co., which was the corporation operating Klaw & Erlanger's "Advanced Vaudeville" has dissolved. The parties to the settlement agreement however signed as individuals.

Felix Isman, one of the signers, has been active in the Morris Circuit, without attempting to secrete his interest. While the United threatened to commence suit for the collection of the penalty (\$250,000) provided for a violation of the agreement, no action has been started.

### MEYERFELD GIVES OUT STATEMENT.

San Francisco, Dec. 2.

Upon the return of Morris Meyerfeld, Jr., to his home here last week he gave out a long statement.

In it Mr. Meyerfeld said all was peace between the Orpheum and the United; that William Morris didn't have a chance in the world to succeed in the west with vaudeville, and that the Shuberts had the same chance against Klaw & Erlanger.

### INCREASES CAPITAL STOCK.

Cincinnati, Dec. 2.

The Anderson-Ziegler Co., of which Max C. Anderson is president, has increased its capital from \$650,000 to \$750,000. The Walnut Street Theatre Co. increases from \$10,000 to \$250,000. Mr. Anderson is also president of the latter.

The increases are said to have been for the purpose of placing the companies at their proper valuation. Besides Messrs. Anderson and Ziegler, George B. Cox. Ben Heidingsfeld and Garry Herrmann are stockholders.

### \$2,000 FOR A RETURN.

Two thousand dollars weekly for six weeks next spring is what will bring Rock and Fulton back into vaudeville for that length of time, said William Rock this week.

They are at the head of "The Candy Shop," the Dillingham production at the Montauk, Brooklyn.

With the proposition of two per turned down, Billy says he will wander along the European highways for his summer.

### A RESTAURANT "SPLIT WEEK."

Chicago, Dec. 3.

Owing to the success accompanying the Saratoga Hotel's Saturday night "blow-outs." Roy Sebree is seriously considering a good scheme to tear out a few of the booths in the restaurant and erect a permanent stage.

If this happens, the Saratoga will give a vaudeville show every night and "split" with the Boston Oyster House.

### OLDEST ENGLISH AGENT DEAD.

(Special Cable to VARIETY.)

London, Dec. 1.

Hugh Didcott, the oldest agent in London, died in this city last Friday.

### "OPPOSITION" ACT IN KEITH'S.

Boston, Dec. 2.

An "opposition" act—and of "Morris'"—is at Keith's this week. It is "At the White House," in which Benjamin Chapin and Co. appear.

The sketch played the American, Chicago, during the Lincoln holiday week last spring, and was bid for very lively just before the Morris booking, by the United Booking Offices.

The only difference between the piece as at Keith's and at the Morris house in Chicago is that Chapin himself did not appear in it in the West.

### THREW HIMSELF FROM TRAIN.

Chicago, Dec. 2.

W. C. Hayes threw himself from an A. C. & E. I. train near Danville, Ill., on Monday while suffering from nervous prostration. At last advices he is in a dangerous condition at the Danville Hospital.

Mr. Hayes was formerly of Roberts, Hayes and Roberts, Bert Lamb, late of the Morgan and McGarry act, succeeded him with the trio. Mr. Roberts bought Hayes transportation to his home in Lyerly, Ga., and placed him in a sleeper. Hayes seemed better then, having been suffering for several days from nervousness. The act is to play Danville next week, and this may have caused Hayes to aim for there. Hayes' private name is William Daniel Curbe.

### PAULINE DOES A STUNT.

Boston, Dec. 2.

Five thousand people watched Pauline on Tuesday as, blindfolded, he led three well-known men through the street to the post office after locating a key. He opened the correct letter box and delivered a letter the committee had placed therein.

Each one of the committee attended to some part of the preliminaries without the knowledge of either of the others. None had ever met Pauline before. They each took oath to it.

### TWO ACTS MAKE GOOD.

(Special Cable to VARIETY.)

London, Dec. 1.

Bert French and Alice Eis in "The Vampire Dance" scored a solid success upon opening at the Hippodrome Monday. The act was sent in without any blare. It may become a feature, the hazard having been taken with that in view. Little money is being paid for the few weeks booked. "The Vampire" will be a big help to the Hippodrome if it can attract attention.

At the Pavilion, New Castle, on Monday Dave Lewis and Al Fields recorded a hit.

At the Coliseum this week the Corina Sisters in a "continual" dancing act failed.

### A "CONSUL" IN BERLIN.

(Special Cable to VARIETY.)

Berlin, Dec. 2.

At the Apollo, Perbina's "Consul" opened last night. It is the greatest "monk" of them all. The Zazell-Vernon Troupe scored.

The Four Fords opened big at the Wintergarten. Keeley Bros. did fairly and Emerson and Baldwin were well received there.

### NO NOVELTIES AT "DOM."

♠ (Special Cable to VARIETY.)

Berlin, Dec. 2.

The annual "Dom" at Hamburg is held this month, opening yesterday. It is a general "try out" for acts from all over the continent. Reports from Hamburg on the opening say no novelties are on the bills.

### EVA ASKING \$2,500.

For her reappearance in vandeville Eva Tangnay is asking \$2.500 a week of the managers in the United Booking Offices. It is said Miss Tangnay may open her return tour at Keith's, Boston, Dec. 13. While the United managers would prefer the eccentric singer at a lower figure, her set price is apt to prevail.

"The Follies of 1009" is to lose its present star tonight, according to the plans, though Nora Bayes, who is to succeed Miss Tanguay in the role created by Miss Bayes, was reported ill on Thursday.

# "TEN PER CENT" COMMISSION TO BE PASSED ON BY COURT

In Agent's Action, Point Is Raised That Charge Is Illegal When for Over Four Weeks' Consecutive Bookings on One Contract.

Briefs are to be submitted to Municipal Court Judge Spiegelberg by Dec. 6 on the point raised by William Grossman, attorney for Kate Elinore, in the action brought against Miss Elinore by Geo. Homans, the agent, to recover commission alleged to be due him for Miss Elinore's engagement on the Morris Circuit.

The point made by Mr. Grossman is that in Sub-division 5, Chapter 327, of the Laws of 1906, State of New York, it is provided that an agent cannot charge nor collect over 5 per cent. commission upon an engagement made for over four weeks. Under this same section which everyone, excepting Mr. Grossman, seems to have overlooked in the various commission suits of the past few years, it permits a charge of 10 per cent. for a contract for four weeks or less.

The attorney maintained that as Miss Elinore was booked for a longer term than four weeks by Mr. Morris, and that inasmuch as the Morris Circuit had deducted a commission of 5 per cent. weekly during the weeks Miss Elinore has played, Mr. Homans had no grounds upon which to recover. The Court reserved decision, ordering the briefs to be submitted.

Augustus Dreyer, representing Mr. Homans, would not comment on the case when seen by a VARIETY representative. He merely stated that if Mr. Grossman's contention was upheld by the lower court and sustained in the event of an appeal it would mean considerable confusion in booking agencies.

Mr. Dreyer probably referred to the present practice of the large agencies contracting for acts through "outside agents," each charging a commission of 5 per cent. In one instance it is of public knowledge that an agency is also obliging the "outside agent" to divide the amount received with it, giving the big agency a net return of 7½ per cent. of the gross salary.

Contracts made from week to week are not affected by the law. An attorney this week would not express an opinion if, in the case of a usual "blanket" which ordinarily would call for twenty weeks or more, the contract was split up into a sufficient number of agreements to make each four weeks only, the court would look upon the maneuver as an evasion.

The United Booking Offices, where many managers are gathered, issues individual contracts mostly. The Orpheum and Morris Circuits would be affected by the decision of the court against Homans. There will likely be an appeal regardless of how the decision goes.

The raiser of the question, Mr. Grossman (House, Vorhaus & Grossman) is also attorney for Percy G. Williams, a leading United manager.

Sing Harry L. Newman's big song hit, "IN DEAR OLD TENNESSEE." The season's biggest success.

### FUSS OVER IMITATIONS.

A point made and insisted upon was gained by Irene Franklin last Monday afternoon, when the character comedienne set her foot down hard at Hammerstein's, saying she would leave the bill (headlined by her) unless Edna Luby was forced to discontinue the imitation of Miss Franklin singing "I'm Bringing Up the Family."

Miss Luby appeared at the Orpheum, Brooklyn, at the Monday matinee, singing Miss Franklin's song as an "imitation" after having been warned the evening before by the originator not to do so. Through Leo Feist, Miss Franklin's publisher, an injunction was obtained, it was stated, restraining the imitator from employing any of Miss Franklin's numbers on the ground they were duly copyrighted, but the order had not been served by Thursday afternoon in time for the first performance.

To clinch her position, after having publicly announced no permission to use any of her current songs would be given, Miss Franklin made the stand. It caused much commotion around the United Booking Offices (which books both Hammerstein's and Orpheum). It was said on Thursday that unless the Courts stopped her, Miss Luby would present her imitation of Miss Franklin at the Alhambra next week.

### AL WOODS IN VAUDEVILLE.

Al H. Woods, the theatrical manager and producer, is going into vaudeville. For his entrance, Mr. Woods has selected the new Liberty Theatre in East New York, now nearing completion.

The house has been erected by Woods, and was originally intended by him to be a home for melodrama and the plays under his direction. Last week Mr. Woods changed his mind about the policy, deciding upon the popular vaudeville show as the entertainment at the 10-20-30 scale.

Jenie Jacobs, of the Casey agency, has been appointed the booking mistress, and the first bill will appear on Dec. 20 or 27.

The Liberty will seat 1,000. It is in a densely populated part of Brooklyn, without any dangerous opposition in the vicinity. The theatre is reported to be one of the best built and handsomest in Greater New York.

### MARGUERITE CLARK SHIFTS.

Chicago, Dec. 2.

Marguerite Clark's starring tour in "The Wishing Ring" ended Sunday at the Great Northern. She will join the Shuberts production, "The King of Cadonia," coming to the Great Northern after Xmas.

The report that Miss Clark married Robert Dempster, her leading man, last week is denied.

"The Wishing Ring" company left for New York, where the play may be rewritten.

### RATS GET LOWENTHAL BACK.

Sol Lowenthal, the Chicago attorney, of S. L. & Fred Lowenthal in that town, will probably acquiesce in the request made by the White Rats to return to his former post of western legal representative for the organisation. Mr. Lowenthal may take up the office he left nearly a year ago at any day now.

Following his departure, Judge Dunne received the appointment, and has been paid, it is said, until next February to act as such.

At the White Rats headquarters this week it was said the resignation of Judge Dunne had been received on Tuesday, when an offer was forwarded Mr. Lowenthal, whose reply had not then been returned.

### SALARY & A MINUTE-IF.

If you were an "unknown"; if a manager made you this proposition, to wit:—if you go on and the audience drives you off within four minutes, your salary is a large nothing; but for every minute after that that the audience lets you live you receive \$1, what would you do?

That's the proposition Ben Shaffer reecived from Dave Kraus, and if report be true Plum has elected to take his chance at the Olympic tomorrow evening (Sunday). Ben, according to his backers, is a second edition of the Cherry Sisters, and is calculated to start a bloodthirsty audience after his life.

It is related that in an out-of-town theatre where Shaffer appeared, regular artists refused to follow him for two reasons: One was that the stage was in no condition, and the other that Shaffer had raised such a riot the show could not go on. So Manager Kraus has fixed it for Shaffer to close the show.

### A "HIPPODROME" STORY.

Philadelphia, Dec. 2.

All sorts of rumors have been flying here since the sale of the Philadelphia Baseball Club.—The stock was turned over by Senators McNichol and Wolf to Horace Fogel, formerly a sporting writer of this city and the latter refuses to say who furnished the money.

Many names have been published in connection with the deal. One report has B. F. Keith and Percy Williams interested, saying they intend to give open-air shows in the evenings during the summer season. A. L. Erlanger has also been mentioned, and also Felix Isman. The latter held an option on a portion of the stock some time ago.

The theatrical connection comes from the success of the "hippodrome" show handled so successfully last season by M. W. Taylor at Columbia Ball Park.

The report connecting Keith and Williams has been emphatically denied by Fogel and others interested.

### FIREPROOF SNOWBALLS.

Chicago, Dec. 2.

In Mae Melbane's new act there is a scene in which Miss Melbane and a stage hand (in a bear skin) pelt the audience with cloth snow balls.

Before opening in Chicago Miss Melbane has been notified to have her snowballs fireproofed.

### SERIOUS TURN TO BILLERS' STRIKE.

Chicago, Dec. 2.

At the regular weekly meeting of the Theatrical Managers Monday the latest proposition of the striking billposters was evaded and the Managers' Association sent a letter of rep!y to the Chicago Federation of Labor and to the various theatrical employes' unions on Tuesday. F. W. Warren, Secretary of the Billposters union, is firm in his statement that their demands will not be changed.

The billers now ask that the theatres in the "loop" district reopen the billing departments and post their own bills as they did prior to the strike and also reiterate the demands for an increase in wages of from \$15 to \$18 a week and from \$18 to \$21 a week for foremen.

A special meeting of the Managers' Association will be held to-day and definite action may be taken; as the Klaw & Erlanger managers are said to have stated at the Monday meeting they could not act without conferring with New York.

It seems now as though the Federation of Labor will pull all the union men out of the theatres if the demands of the strikers are not complied with.

### BLANCHE RING CHICAGO HIT.

Chicago, Dec. 2.

Blanche Ring is doing a wonderful business in "The Yankee Girl" at the Garrick. Herbert C. Duce, manager of the theatre, says she is attracting larger returns than when here with Jefferson de Angelis. With the possible exception of Eleanor Robson at the Grand and "Madame X" at the Chicago Opera House, Miss Ring is thought to hold the record for business attracted to a Chicago legitimate house at the present time.

### SUING MARINELLI.

The New York Marinelli branch was this week served with summons in suit for \$1,200 by Martini and Sylvester, the vaudebille act. It appears that the artists were regularly engaged for several weeks at the Empire, London. Further engagements were in process of arrangement—that is, the Marinelli people had secured the acquiescence of the foreign management and taken signed contracts from the act—at the Folies Marigny, Paris. At the last minute the Folies management refused to confirm cable arrangements.

Charles Bornhaupt, of the Marinelli New York office, claims that the action of the act should lie against the Folies Marigny management rather than against the agency which acted only as intermediary.

### PLAYS PIANO 37 HOURS.

Hamilton, O., Dec. 2.

Roy J. Harding broke his previous record for long-distance piano playing at the Jewel (picture house) last week, playing continuously for 37 hours and 35 minutes without having once removed his fingers from the keyboard. His previous record was 36 hours and 36 minutes.

### A "NO. 2" "BLACKLIST."

There are two "opposition lists" in the United Booking Offices now. The old one has been filled entirely and it became necessary to start another sheet. The sheets are about two by three feet in size, and framed in light colored wood.

VARIETY 5



### BUSH TEMPLE "DARK."

Chicago, Dec. 2.

The Bush Temple is "dark" this week. Vaudeville acts booked to appear there by the Western Vaudeville Association were disappointed and rumor has it that Charles P. Elliott, the manager, wired them last Saturday, cancelling the dates.

The house has been playing stock. Business was poor. To bolster it up, vaudeville acts were secured through William Morris to appear between acts. Last week the stock company was closed and an entire vaudeville bill offered.

Early last week it was definitely announced that Association bookings would be at the house this week and bills were displayed advertising W. V. A. acts.

The closing is said to be due to a disagreement between Mr. Elliott, the manager, and G, M. Anderson, the lessee.

### NORTH TAKEN BY BELASCO.

In the comedy drama written by Eugene Walter and to be placed in rehearsal within a couple of weeks by David Belasco, Bobby North, the Hebrew comedian, has been engaged to create a leading role.

Charlotte Walker will be starred in the piece.

### BORNHAUPT GOING TO SAIL.

Charles Bornhaupt, New York office manager for H. B. Marinelli, will sail on Wednesday next for Europe, going first to London. Mr. Bornhaupt will remain away about five months, he expects.

### CARUSO OBJECTS TO "CARUSO."

Philadelphia, Dec. 2.

Caruso, the grand opera tenor, put his foot down on "song-plugging" while in this city last week. The star of the monkey-house drama has been stopping at the Bellevue-Stratford and threatened to leave unless the manager cut out the song "Cousin Caruso" from the popular list of the house orchestra.

Caruso declared it was an insult to his dignity and said he would not stay at the hotel to be ridiculed. The song went.

### COMING OVER "ON TRIAL."

The Sydney James Strolling Players, an English company of variety people, are due in New York during February to play two trial weeks for the William Morris Circuit, after which the future time and salary will be decided.

The Mayvilles, foreign Liliputians, have also been engaged by Morris to open in New York Jan. 17. Larola and an assistant, comedy acrobats, open on the same chain Dec. 20, to remain ten weeks. Maxini and Bobby and a dog. equlibrists, have been engaged through the Morris London office to appear here for eight weeks commencing Oct. 3, 1910. Boyd and Gilfain, an English turn, were obliged to cancel the Morris booking through the possible interference of the Gerry Society with the fourteen-year-old member of their act.

Sing Harry L. Mewman's big song bit, "IN DEAR OLD TENNESSEE." The season's biggest success.

### THRILLER AT HIP.

"Desperado," the death defier, was a feature of the circus section of the New York Hippodrome when the features were changed Monday. His apparatus had been garnisheed in Brockton, Mass., by the management of the New Jersey State Fair, at which he had failed to appear. J. Harry Allen secured its release in time for the Hippodrome opening.

The engagement of the diver for the Hip has caused considerable disappointment to the Ringling Bros., for they wanted Marinelli to hold him out for the Madison Square Garden engagement of the Barnum & Bailey Show next spring. When he appeared at the Garden with the "Two Bills" last spring, Frenzieo (or "Desperado") gave only a few performances and then lost his nerve. The Ringlings were greatly annoyed because the act went into the Garden at that time. They wanted to be the first to show the performance in town; hence his stay at the Hippodrome is a double grievance for them.

### SIE HASSEN DISCOVERS GOLD.

A cable received this week by Mrs. Sie Hassen Ben Ali from her husband in Morrocco said that gold had been discovered upon Sie Hassen's property at Tangiers.

A corporation with a capital of \$500,000, called the American-Morocco Co., has been formed to develop the mines.

Sie Hassen, who has imported the many Arab acrobatic acts now playing over here, has been abroad for a year. His return is indefinite.

### PEDERSEN BROS. CATCH ON.

The Pedersen Bros., acrobats, who made their initial appearance in New York at the Fifth Avenue this week, have already been booked as a feature on Hammerstein's Roof next summer. The contracts, already signed, call for the first two weeks of the roof's summer career, and carry an optional clause by which William Hammerstein may hold them for a further four weeks.

The act has likewise received offers from L. Johns, booking representative for Moss-Stoll on this side, but has not made a decision. They came into New York on gum shoes and entered the Fifth Avenue program with the most inconspicuous billing on record. After the opening they were shifted from the opening spot to the closing.

### WELL ENOUGH TO GO AWAY.

Mr. and Mrs. Percy G. Williams left this week for Hot Springs, or expected to, the physician having pronounced Mr. Williams sufficiently recovered from his recent attack of typhoid fever to take the trip.

Everyone felt much relieved when it became known that the blindness threatening Mrs. Williams had been successfully treated. Though sightless for a few days, Mrs. Williams regained her full vision on Monday last.

Louis Pineus will have a birthday tomorrow. It's his twenty-eighth, but Louie says he feels older—almost married, in fact.

### BURLESOUE CONFERENCE.

James E. Fennessy, secretary of the Empire Circuit (Western Burlesque Wheel), is expected in New York. He was in conference Wednesday in Schenectady with the eastern members of the circuit and James H. Curtin. Denial is made that this meeting had anything to do with a proposed retirement of the Western from Schenectady. On the contrary the directors are said to have arranged to take up a mortgage which has rested on the Empire in that town since it was built.

### OFF FOR ALASKA.

A trip to Alaska is holding the attention of Joe Adams these days. Mr. Adams is the proprietor of the well-known restauraut on West 44th Street, called "Joe Adams."

Lately the boniface listened to a proposition involving a great tract of land near the Pacific coast of the Alaskan country. It is situated near many mines now in operation by wealthy copper men, and Mr. Adams is seriously thinking of leaving New York about February to watch the development of his property.

To Alaska means a respite from toil in New York for a couple of years anyway. In the interim "Joe Adams" will probably be managed by one of Joe's brothers, either Charlie or Sam (perhaps both).

Then again Joe may sell the place and buy some more land.

### JOHNSON GOING TO PHILLY.

Philadelphia, Dec. 2.

Eddie Shayne, manager of the Gayety announced to-day that he had secured Jack Johnson, the negro heavyweight, to meet all comers at his theatre here week of Dec. 13.

### AFTER A DIVORCE.

Chicago, Dec. 2.

Mrs. Maurice Jacobs seeks a divorce from Maurice Jacobs, the Western Wheel burlesque manager. The matter is being kept very quiet.

### DENNY IN CHARGE OF STAR.

H. Barnard Denny, a very well-known and popular manager, for six years with Rice & Barton in various capacities, having done exceptional advance work for their attractions, has been appointed to the post of director of Hyde & Behman's Star, Brooklyn.

### JOHN WHALLEN'S SON DIES.

Louisville, Dec. 2.

On Monday, Orrie Whallen, age 36, son of John H. Whallen, died at the Sts. Mary and Elizabeth Hospital. His death had been expected for the past three weeks, a complication of diseases having attacked him.

### GOING WITH BONITA.

St. Louis, Dec. 2.

James Mullen, who plays a leading role in the "Town Talk" Company at the Standard this week, will leave in a week or two to become one of the principals of "The Wine, Woman and Song" company which Bonita is organizing, according to Mullen. Sam Hearn, who was with Bonita and is now in the "Town Talk" cast, will remain with this Miner & Gerard organization.

### CHARGE AGAINST STAIR.

Toronto, Dec. 2.

An adjournment of a week was granted F. W. Stair, when arraigned in police court last week on the charge of permitting an immoral performance in his theatre (The Star) a few weeks ago.

The ministers of the town complained to the Police Commissioners. A wave of reform has been going on here for some time. There's nothing serious in the Stair matter.

### CURTIN'S NEW HOME.

For almost as many years as you care to count James H. Curtin has made his home in cosy apartments at 175 Third Avenue in order to be near the London Theatre, of which he was manager.

About a month ago Mr. Curtin bought a suburban place at 454 Fifty-fourth Street, Bay Ridge. You'd think it impossible for any one to forget that simple address, but "Uncle Jim" declares that he has not been able to get home yet without first absentmindedly stopping off at his old place. Also when the furniture from the Bowery house was put in the new place the chairs and tables were almost lost. In order to fill in the gaps the new owner declares that the place is costing him about \$100 a day for purchases.

### NEW FIGHT PICTURES.

Through William Morris the Miners have secured to follow their exhibition of the Johnson-Ketchel fight pictures on the Empire Circuit a combined reel showing Jeffries in his last fight with Tom Sharkey and Johnson in the bout with Burns in Australia. These pictures show both men in action and it is supposed will give the public a chance to look over and compare the two men. One of the two sets of reels started Monday in Kansas City as a feature of "Talk of the Town."

### WESLEY AGAIN A MANAGER.

Louis Wesley has again become a manager. He has bought an interest in the Van Curler Opera House, Schenectady, N. Y., which formerly played the best road attractions in that town, and from New York is booking in a seven-act vaudeville bill. Schenectady has not less than half a dozen "pop" vaudeville theatres besides the Van Curler, not to speak of the two opposing burlesque houses.

### OFFERS \$1,000 A MINUTE.

Chicago, Dec. 2.

Caesar Rivoli, the protean player, having read the offer made for a protean piece, running for an evening's entertainment, says he will give the successful author of a sketch of not over twenty minutes' duration, \$1,000 a minute.

Rivoli sets the time limit, stating he does not wish to hore the public.

### NELLIE BREWSTER.

Nellic Brewster has met with great success as the leading lady in Gus Edwards' "Night Birds" at the Greenpoint this week.

Miss Brewster came to vaudeville from Richard Carle's "Mary's Lamb," where she appeared as well as in other large productions with marked criticism of a favorable kind attending. Her voice is a dramatic high soprano of excellent quality. Added to this is Miss Brewster's comeliness, as the pictures of herself on the front page this week testify.

### SURATT'S SETTLED AT LAST.

It is at last settled for whom Valeska Suratt shall play her "Belle of the Boulevards." The United Booking Offices received the decision at a closed hearing held before a mutually agreed upon referee at the Hotel Astor last Friday night.

The hearing was according to legal procedure, and continued from 11 p. m. until 3 a. m. The witnesses who testified were Hugo Morris, Willie Hammerstein, William Grossman, Miss Suratt, Edward E. Pidgeon, Geo. M. Leventritt, Henry Berlinghoff, Jack Levy, Bert Cooper and Nate Spingold.

A contract was produced calling for the services of Miss Suratt at Hammerstein's for the week when she left the theatre suddenly, on Wednesday. This agreement carried an optional clause. The contention of Maurice Goodman, the United's attorney, was that Mr. Hammerstein had not discharged nor dismissed Miss Suratt; that she left the theatre of her volition. and that Mr. Hammerstein was within his legal rights when he notified the actress before midnight of the following Saturday that he required her further appearance under the option.

The Morris side, through Mr. Leventritt, attempted to prove that Hammerstein had declined to exercise the option and rendered it of no effect through refusing to furnish Miss Suratt with a contract for the following week.

From all reports there was a great deal of "testifying" and the best "testifyers" won.

In handing down his decision, Warren Leslie, the referee, called upon the United to deposit \$1,250 in cash to reimburse Morris for damages, and permitting Morris to bring suit for what further damages he might have sustained.

The reference was agreed upon between the parties after Miss Suratt had agreed to appear at the Plaza, which was to have been done last Monday. It was a unique proceeding for vaudeville, and the step was taken to prevent a long litigation in the courts.

"The Belle of the Boulevards," in a revised form, with Miss Suratt, is billed to appear at the Colonial Monday. On Dec. 13 and 20 the act is expected to reappear at Hammerstein's.

### VAUDEVILLE IN OLD ORPHEUM.

San Francisco, Dec. 2.

Morris Meyerfeld, Jr., who arrived last week and confirmed the reopening of the Garrick (formerly Orpheum) the first of the year with vaudeville which would in no way interfere with the policy of the present Orpheum, said: "Acts will play two weeks at that house as heretofore, but a change will be made at the Oakland Orpheum, which has also been playing acts two weeks.

New shows entirely will play the Garrick and will no doubt be booked by some local agent.

### ROONEY-HARVEY WEDDING.

A letter dated Wien, Austria. Nov. 17. says that one of the Rooney Sisters will be married at Berlin during the month (November) to Harry Harvey, of The 4 Harveys, the wire act.

The name of the sister is not given, but it is supposed to be Josie, the younger. Julia, the older sister, has been married, divorcing her husband last spring.

### COMPLAINING AGAINST PANTAGES.

San Francisco, Dec. 2.

The Pantages Circuit appears to be having difficulty with its acts lately. Many complaints from artists are heard.

One of the Pantages acts playing here last week, with another week on the circuit (or at least was so informed), was given the alternative of closing here or jumping to Vancouver, B. C.

Lester and Shannon who claim to have two more weeks on their contract have been "laying off" here since Nov. 13. Their agreement called for opening at Spokane. They were booked to play Edmonton and Calgary two weeks previous to the opening at Spokane, and claim they were given to understand those dates would not apply on the contract. The act has since been informed their time expired here, learning the Canadian dates were counted. They have placed their case in the hands of an attorney and in the meantime are reporting every performance to Manager Tiffany, representing Pantages' interests.

At the offices of the Casey Agency. Louis Pincus, eastern representative for the Pantages Circuit, said on Wednesday: "The story is not so. Lester and Shannon were booked by me for 'ten weeks or more.' The two Canadian weeks were included on the contract. As I booked them, I ought to know. The other act played out its time and tried to get in another week.

"There's no act working on the Pantages Circuit with any grounds for a complaint."

The Pantages, at Victoria, Mr. Pincus said, is again a big medium time house on the circuit.

### LEAVES KANSAS CITY.

Kansas City, Dec. 2.

Alex. Pantages has left the Majestic and Kansas City. The house was closed two weeks after Pantages opened, by order of the Fire Warden, who required so many alterations the expense of meeting them would be about \$8,000.

The venture into this town is reported to have been an expensive one for Pautages.

### SALT LAKE A BAD ONE.

San Francisco, Dec. 2.

It is reported here that The Bungalow, Salt Lake City, playing vaudeville booked through the Pantages office, is a losing proposition.

With the opening of Sullivan-Considine's new Mission Theatre, Dec. 8, at Salt Lake, it is expected The Bungalow will pass from the vaudeville route sheets unless Pantages himself takes the house over. It is understood the head of that circuit would like to do this.

### FRISCO HOUSE CLOSED.

San Francisco, Dec. 2.

The Empire, formerly Pantage's local house, closed last Sunday night, poor business following the recent change of policy there to the cheaper grade of vandeville.

Bradna and Derrick, the riders, opened Monday at the Hippodrome and were immediately re-engaged for next winter at the big playhouse.

Sing Harry L. Newman's big song hit, "IN DEAR OLD TENNESSEE." The season's biggest success.



A Variety Paper for Variety People Published every Saturday by THE VARIETY PUBLISHING CO. 1586 Broadway,

Times Square.

New York City Telephone { 1538 } Bryant

> SINCE SILVERNAN. Proprietor.

Entered as second-class matter December 22. 1905, at the Post Office at New York, N. Y., under the act of Congress of March 3, 1879. CHICAGO OFFICE.

167 Dearborn St. ('Phone, Central 4401). E. E. MEREDITH, JOHN J. O'COMMOR, Representatives.

LONDON OFFICE. 418 Strand (Cable, "Jessfree, London") JESSE J. FREEMAN, in charge

SAN FRANCISCO OFFICE. 2006 Sutter St.
LESTER J. FOUNTAIN, Representative.

PARIS OFFICE. 66 Bis. Rue Saint Didier, EDWARD G. KENDREW, Representative.

> BERLIN OFFICE, Unter den Linden 61, RIESEL'S LIBRARY O. M. SEIBT, Representative.

ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

### SUBSCRIPTION RATES.

Six and three months in proportion.

Single copies 10 cents.

VARIETY will be mailed to a permanent address or as per route, as desired.

Advertisementa forwarded by mail must be ac-companied by remittance, made payable to Variety Publishing Co.

Copyright, 1909, by Variety Publishing Co.

DECEMBER 4.

Carl McCullough closes with "In Hayti" on Dec. 11.

The Astrella Sisters are playing in Copenhagen, Denmark, this month.

Birdie Fowler opens on the Morris time Monday at the Dominion, Winnipeg.

Mr. and Mrs. (Anna Doherty) Billy Inman were divorced in Detroit some time ago.

Harry Tighe will join the "No. 2" company of "7 Days," being organized for Chicago.

Weber & Allen have moved from the fourth to the fifth floor in the Theatrical Exchange Building.

John Cordray has succeeded the late James II. Erickson as manager of the Orpheum, Portland, Ore.

May Yohe will open at Young's Pier, Atlantic City, next week in a single turn called "In Silken Attire."

McMahon and Chappelle returned from England on Tuesday. They open at the American, Chicago, Sunday.

Bert Pitman, of the Denver Sullivan-Considine office, will go to the San Francisco headquarters of the circuit.

Joe Le Brandt is writing a new piece for B. A. Rolfe. It is to be called "Widow Brown" and first produced Dec. 13.

Ethel Levey will return to the London Alhambra in March for a run of six or eight weeks, booked by the Marinelli offices.

Matt Keefe appeared alone at Hammerstein's last Sunday. Tony Pearl, his former partner, will "break in" a new act

II. Everett Hayden and Florence Colby of "The Passing Review," rehearsing in Chicago, were married last week in the rehearsal hall.

Lucy Weston leaves "The Candy Shop" tonight (Saturday), and will return to the Morris Circuit at the American, New York, Monday.

Toots Papka and The Hawaiian Trio opened for the Morris Circuit at the Plaza, Monday. The act has been playing United houses all season.

Joly Violetta sails Feb. 26 for South Africa, playing at the Hyman houses there for eight weeks. Joly was booked through l'aul Schultze, of Berlin.

Monday evening Treasurer Girard at the Colonial had the following note handed to him: "Please give 3 seats at 50 cents for Mike and 2 chamberinaids."

Torcat, with twenty-five trained roosters, arrived this week. That number is said to be the largest collection of learned fowl which have publicly appeared.

John Considine, the active head of the Sullivan-Considine Circuit, is expected in New York today (Saturday), having made a leisurely trip across the continent.

Billie Burke's new comedy act, "Foolish Factory." opens at Allentown, Pa., Monday. It was written by Al. S. Hickman, whose son, George Hickman, is featured.

Billy Gould has a break of several weeks in his dates before returning to the Orpheum Circuit. Mr. Gould may spend the time in Havana or come back to New

Annabelle Whitford will sing "I'm in Love With a Broadway Star" next week in "The Follies of 1909." The song is the musical hit of "The Man Who Owns Broadway.'

The Farrel-Taylor Trio will appear at the Colonial, New York, next week, having declined the position offered on the Fifth Avenue program, where they were first

Odell and Kinley were obliged to cancel all their Southern time this week, leaving at once from Honston, Tex., for New York, where Mr. Odell's mother is in a critical condition.

Bills in "Yiddish" are distributed over the lower East Side this week, telling of

the appearance of Henry Fink, the Hebrew comedian, with Miner's "American" at the Bowery.

The Temple, Rochester, is scheduled to open next Monday under the management of Wiggins & Moore. A large crowd of Long Acre managers and agents will attend the opening.

Valdare and Varno, the bicyclists, now playing in the northwest, have contracted to appear for a year with Harmston's Circus in China, and will shortly leave for the far-off land.

A route laid out for Stuart Barnes by the United Booking Offices is said to have been held up pending Mr. Barnes' consent to pay over five per cent. commission on his engagement.

Joe, a "leopard boy," a circus side show and museum attraction, died in Pittsburg Wednesday as a result of a fall through a trap door in the stage of a small theatre where he was playing.

At the Hudson, Union Hill, this week, Anna Fay appeared for the first time in the east in an act similar to the one which her late husband, John T. Fay, and herself appeared in when last seen in this section.

Edward E. Mozart, of the I. B. A., has been warned by his doctors that he must retire temporarily from active business. He will give up work for a time, six months at least, spending the winter in the south.

Jimmy Rice (Rice and Prevost) strained a tendon in his right leg while appearing at the American, New Orleans, Monday night, retiring from the bill. The act hopes to open Monday at the Colonial, Indianapolis.

Marion Bent fractured her ankle while dancing at the Greenpoint last Saturday night. Rooney and Bent were obliged to cancel this week at Providence through the enjury. Miss Bent may be able to continue Monday.

Sam Spira, the English singer, left the American bill after the Monday matinee. He was engaged for this side by the Morris Circuit for about six weeks at \$100 weekly. Spira will play the Morris Toronto house next week.

Phil Isaac will be manager of "The Charles Robinson Crusoe Girls," as Mr. Robinson has decided to name his new show on the Eastern Burlesque Wheel. Devine and Williams have been engaged, also Vulcan, the strong man.

Blanche Sloan was divorced from James D. Polk a few months ago. Miss Sloane is playing on the Morris time, at the American, New York, this week. She says the divorce was needed as there's a chap who is pretty strong for her.

Terry and Lambert have booked ten weeks on the Morris Circuit, opening Dec. 13 at the American, New York. This will bring them up to the date when they will be ready to sail for England to fulfil engagements booked there.

The Gorman, at So. Framingham, Mass., was opened last week by the Aborn Bros. as a "pop" vaudeville house. It is booked through the United. The Princess, an I. B. A. house, opposes Aborns', which may be the first of a chain of 10-20 theatres for them.

G. Molasso, who was the first to introduce the Paris version of the "Apache" dance over here is returning to vaudeville with the dance, having accepted offers made following the closing of "The Queen of the Moulin Rouge," Mr. Molasso having been with that show for two seasons.

James Cook and John Lorenz open at Hammerstein's Monday, playing together in vaudeville for the first time. They re-cently left "The Motor Girl." After a couple of variety weeks the act will commence rehearsals with the Shuberts' production of "Dick Whittington."

Max Berol-Konorah. President of the German Artists' Association ("I. A. L.") has just completed a thirty-thousandword essay for the German government, setting forth the wants of the artists for the Imperial Theatrical Law, now being prepared by the Parliament at Berlin.

Arthur Prince's engagement at the Colonial, Indianapolis, next week, will be his last under the ten weeks' contract which brought the English ventriloquist to this country for William Morris. There is a possibility if Mr. Prince can arrange his foreign bookings of a renewal of the Morris agreement.

Montgomery Hunt Troop, a New York vaudeville agent, has announced his candidacy for the post of the city's commissioner of licenses. Several other people. more or less prominent in vaudeville, have been seeking support for the same appointment which will be made by the incoming Mayor.

The first three correct answers received by William Berol of the "Menetekel" act for the solution of his puzzle advertisement in VARIETY were from Fred Terry (Terry Twins), Ben S. Meers (Sarah Brandon Co.) and Edward Miller (stage manager, Bijou Dream, New Haven, Conn.). Each winner receives a year's subscription to VARIETY, furnished by Mr. Berol.

Charles W. Bennett, former manager of the Canadian Bennett Circuit, according to the statement of his family, is far from being as completely recovered from his recent illness as the newspaper reports have indicated. In fact he has not yet been able to leave his home in New York and it will be some time before he is able to do so. He is, however, strong enough to sit up at home.

Last Sunday night The German American Athletic Club gave an entertainment at the Amsterdam Opera House on 44th Street. A long bill was presented, all "dumb" acts, and all foreigners, several artists belonging to the club. Louis Spielmann of the Sullivan-Considing office "did a turn." breaking the "dumb" rule by singing, though Paul Durand from the orchestra shouting "Oh! You Louic," as Spielmann appeared, placed a crimp in his vocal efforts.

### THE SCHENCK-ALBEE TANGLE.

8

There were many stories around during the week of the position of Jos. Schenck, general manager for the Loew enterprises in his relation with the Joe Wood agency, and through that agency with the United Booking Offices.

Mr. Schenck met E. F. Albee, of the United, concerning the attitude of the United towards his firm's houses, but just what would be the United's or Schenck's final step had not been disclosed up to Friday evening.

### OPPOSITION IN ELMIRA.

If report be true there will be opposition against Edward E. Mozart in Elmira, N. Y., where Mozart runs The Mozart.

A story was abroad in the city this week that local parties had made all arrangement for the opening of a new house which will play important acts booked through the United Booking Offices.

The Mozart, Elmira, as well as the Family, Lancaster, Pa., are the two vaude-ville houses operated by Mozart, in which a few members of the White Rats are interested as stockholders.

### 'FRISCO'S LATEST "POP."

San Francisco, Dec. 2.

H. M. Litchenstein and Ben Michaels have incorporated a company for \$75,000 and taken a 15-year lease on the new "Class A" theatre now being completed on Broadway between Dupont and Stockton Streets. It will be named "The New California." Seating capacity is 1,200, no gallery. Vaudeville the attraction. Three shows a day. Price 10-20-30.

Litchenstein & Michaels are at present running a number of picture houses about town and were among the first to introduce vaudeville in them, proven to be a expensive mistake here.

The house was billed to open last Sunday with bookings through the Sullivan-Considine office.

### BIG SHOW AT AMERICAN.

The Morris office has listed a big and high-priced vaudeville show to follow the Harry Lauder engagement at the American. Mr. Lauder closes there tonight, giving two shows this evening, one on the Roof.

Among the "names" for the incoming week are Cissy Loftus, Montgomery and Moore, Lucy Weston, Kate Elinore, Sidney Drew and Brengk's "Models" (in a new series of posings).

Five thousand five hundred dollars is the estimated salary list, which includes several other acts to fill up the bill. The show is to be termed a "Festival" and held up to the same standard for a second week.

It has been found by previous experience that when Mr. Lauder leaves a New York vaudeville theatre, the business noticeably sags for a week or more. To offset this the "name" show has been arranged.

It was not confirmed on Thursday whether Miss Dresser would be in the bill.

### TRANSFERS TEN WEEKS.

Boston, Dec. 2.

The Bliss Amusement Co. has turned over the bookings of its ten houses to the National Booking Offices of this city.

### RYAN'S NEW ONE XMAS.

Cincinnati, Dec. 2.

John J. Ryan, who has reconstructed the Vine Street Church, said this week the house would open Christmas week with Sullivan-Considine vaudeville at 10-20-30.

Ryan denied that R. K. Hynicka of the Standard (Eastern Burlesque Wheel) had any chance of securing the house from him. Mr. Hynicka added his denial.

### PRIZES FOR EARLY BIRDS.

Philadelphia, Dec. 2.

The chase for patronage among the many picture and "pop" vaudeville houses here is growing hot. Various schemes are being tried to lure the patrons to the houses where big bills are offered.

Last week the Victoria and Palace, two of the largest on Market Street (the picture-vaudeville thoroughfare) began the shows at ten in the morning and as an inducement to draw women to the early performances, prizes were given away to the holder of certain numbers of coupons.

At the Victoria silk skirts figure as the magnet while at the Palace cut glass dishes of various design are offered. The fight keeps up and the patrons are looking forward to when a house and lot will go with a ten cent ticket.

Maude Odell, the "shape beauty," is announced as the big feature at the Victoria next week. Maude will do four shows daily.

### "SMALL HOUSES" COMING UP.

Chicago, Dec. 2.

There seems to be no limit to the salary which can be paid for an act in the "small houses" to judge by the prosperity of the Jones, Linick & Schaeffer theatres, of the "ten-cent" class. By gradual steps the "running-them-in-and-out" system has been done away with in the majority of the smaller houses, and two shows are given a night with matinees Sunday. In some, additional matinees are given Wednesday and Saturday. The prices are being gradually raised to 10 and 20 cents, and better bills are offered than was thought possible six months ago.

Business is exceedingly good according to W. C. Doyle, of the Chicago Vaudeville Managers' Exchange, who keeps in close touch with that class of houses.

Herbert Lloyd, who has ten weeks in the houses booked by the Chicago Vaudeville Managers' Exchange, states that though not receiving his regular salary, he is well satisfied, everything considered. Mr. Lloyd says the houses are well managed and the audience nice. Charles Wilford, manager of "The Effects of the Storm," also speaks well of the circuit. Lloyd appeared at the Crystal last week and broke all records.

Some of the houses playing more expensive bills give more performances during the week, but are not considered any "nicer" by the artist.

### S.-C. MAN IN NYBO.

Harry Leavitt, for some time in the Sullivan & Considine office at Spokane, has become general manager of the NYBO, having headquarters in that office.

Rumor has it that he has purchased the Exchange from its former proprietors, variously reported.

### ST. LOUIS THEATRE CRAZE.

St. Louis, Dec. 2.

The uptown theatre craze is spreading fast. This week the Colonial, Delmar and Euclid avenue, 4900 West, joined the advance billing group. It will be threstory, fireproof, and scheduled to open Christmas day with a stock company headed by David Gally.

Rudolph J. Baumker, J. J. Dunnavant. Geo. K. Kennerly, Louis Wollbrink and X. P. Wilfiey.

The Delmar Theatre company lease on a site about 5000 Delmar boulevard was recorded last week. E. H. Pipe is president of the company.

### ROBERTS HERE; LONG STAY.

R. A. Roberts, the English protean artist, arrived in New York Sunday. He brings with him three different sketches, only one of which has been shown over here. Mr. Roberts proposes to remain in the States for three years.

Harry Leonharut, the well-known manager, has taken over the direction of Mr. Roberts' tour. The protean artist opens for Morris in Chicago Sunday. He is registered at the St. George, Brooklyn. Up until late this week it was uncertain whether he would be able to make Chicago in time to open, there having been some trouble in the Custom House over his immense amount of baggage, which was released on Thursday.

### "OPEN DOOR" SWINGS BACK.

The theatres belonging to the Western Managers' Association of the middle-west, numbering about a hundred, were taken into Klaw & Erlanger fold, excepting ten which can not return through having had the Shubert's attractions placed in opposition theatres since they seceded to the Shuberts.

The W. M. A. houses are known as the "Open Door" Circuit. Last summer they jumped over to the Shuberts side under a guarantee that the legitimate independents would supply them with forty attractions during the season. The Shuberts held an option for fleve years longer, but the "Open Door" managers are said to have become dissatisfied at the scarcity of attractions in the neighborhood of their one night stands.

### THE LAUDER SHOW.

The Harry Lauder show, which will open Monday at the West End, New York, for a week, will have the Seven Perezoffs, Edith Helena, Altmont and Dumont and W. E. Whittle, the ventriloquist.

The company has been placed for several weeks on the Shubert time, playing week stands. On Dec. 13 the road show will be at the Lyric, Philadelphia.

Ted Marks will likely travel with the organization, and William Morris will accompany it during a portion of the travel to the Pacific Coast.

### BOOKING TWO WAYS.

It appears that Weber & Allen and Jule Delmar of the United are both taking a hand in the booking of the Orpheums in Faston and Allentown, Pa. While Weber & Allen show route sheets and commission payments for the two houses, it is known that Delmar, acting for Wilmer & Vincent, has offered acts time on the latter circuit with a proviso that they also play Allentown and Easton.

### ZOBEDIE WITH GREENWOOD.

A connection has been formed between Fred Zobedie, the agent in the Long Acre Building, and Geo. Greenwood, who operates the Empire Circuit in Atlanta, Ga., booking for about seventy of the smaller variety houses in the south.

Under the agreement made by Mr. Zobedie he will act as the New York representative for the "Greenwood time," engaging acts to be routed by the main office.

The Payret at Havana will be exclusively booked by Mr. Zobedie when it opens for vaudeville on Jan. 18. Six acts will play there weekly.

The Greenwood Circuit is one of the largest in the country in the number of theatres booked. While many of the houses are small the majority on the chain are growing as vaudeville develope in the several towns and cities, Mr. Greenwood having been the first to introduce variety bills into a large number.

The connection made by Messrs. Greenwood and Zobedie along with the announcement of the Payret booking, must mean there will be some association made by them with one of the several interests now seeking to organize a chain of far southern theatres, running through Cuba, the West Indies and down the coast to

It has been lately reported that Charles W. Bennett, the former general manager of the Canadian circuit bearing his name, is in the field for the far southern chain. Though his operations were delayed by an illness of many weeks, Mr. Bennett is understood to have pushed his interests in that section into a large area.

Mr. Zobedie but lately returned from a southern trip which included Havana.

### GOING AFTER 'EM.

Edward E. Mozart proposes to go after his opposition in York, Pa. For some time he booked the Auditorium in that town in connection with his own. Then the United's Agents got after the Auditorium management and it made a booking agreement with the agency's "Family Department."

Now, says Mozart, he will remodel a building which he has just located there and before many weeks will have a new theatre in opposition, playing small acts and pictures.

### WANT NATIONAL LEGISLATION.

During the recent convention of the American Federation of Labor in Toronto a resolution was introduced by Harry De Veaux, president of the Actors' International Union, calling for the collection of data by the Executive Board upon the subject of employment agencies, from which to frame national legislation.

This is a new movement in the efforts of the union to bring about the passage of laws protecting the artists in their relations to managers, such as was attempted during the last legislative session in New York.

Mr. DeVeaux's resolution was framed in general terms so as to include all forms of workers. A second resolution by the same introducer was adopted calling for President Gompers and the Executive Board to extend their aid to the International Union in an effort to extend its affiliations to the European artists' organization.

Boston, Nov. 27.

Editor VARIETY:

Don't mind the letter in VARIETY about me. We have one Billy Hynes here, a pal of mine. You may have got the Empire's goat, but not Mike Scott. A lot of managers are soaking me. If they don't let you work you will hear of a change in the agent's office. I was a good friend to American performers in England twelve years ago. I am still alone here. Stand by me and I shall be same friend when you meet me in England before long. When I come here I had the goods. I have the same goods but not to sell at \$18 a week. That is why Mike cannot be happy when you think he should. I don't say a lot but I think a lot. There must be some thing funny about me because they are all talking about me all over America.

Keep on talking while I am alive; I won't hear you when I am dead. My name is Mike Scott.

(Born with it.)

Chicago, Nov. 28.

Editor VARIETY:

While playing Winnipeg this week we find a team called Bernard and Orth are using our title "The Crape Hair Artists."

We want to say we are the originators of that title.

Friend and Downing.

Chicago, Nov. 30.

Editor VARIETY:

Nat LeRoy, formerly of LeRoy and Woodford, is in destitute circumstances at 2036 Fifth Avenue, Pittsburg, Pa., and would like his friends and acquaintances to help him out, as he has spent all his savings in an attempt to be cured.

> Geo. Le Maire. (Conroy and Le Maire.)

(Subscriptions will be acknowledged through VARIETY.)

Chicago, Nov. 24.

Editor VARIETY:

VARIETY (Nov. 20) reviewed Edwards and Ward's act, "At the North Pole." If these gentlemen will look through the advertising columns of VARIETY in the May and June issues of this year they will find that we have a prior claim to the title. We played our act, "Halliday and Curley 'At the North Pole,'" at New Rochelle, Paterson and Passaic, long before the reported discovery of the pole.

When we were signed by Mr. Lew Fields for the Blanche Ring Co. we put the act in storage for future use, but have since sold it.

Halliday and Curley.

Memphis, Nov. 29.

Editor VARIETY:

Have heard lately that Maude S. Ryan is using one of my songs, "The Fireman's Pride." I take this means of telling her the song is my exclusive property.

Ila Grannon.

St. Louis, Nov. 27.

Editor VARIETY:

At Hammerstein's, New York, a few

weeks ago I noticed that Mable Hite had added the "Indian Maiden" as portrayed by me to her list of imitations.

I was rather surprised Miss Hite neglected to give me the same credit given the other originals of her imitations.

I have been presenting the "Indian

# ARTISTS' FORUM

Confine your lotters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Hame of writer must be signed and will be held in strict confidence, if desired.

rs to be published in this column must be written exclusively to VARIETY. Duplicate letters will not be printed. The writer whe duplicates a letter it appears here, will not be permitted the privilege of it again. s a letter to the Forum, either before or after

Maiden" exactly as Miss Hite does it for some time, and since it is strong enough for her to close the act with, I sincerely trust she will correct the error or oversight.

> Theresa L. Bluford, (Carter and Blufford).

Los Angeles, Cal., Nov. 19.

Editor VARIETY:

VARIETY (Nov. 13) said Billy Ellwood had cancelled his S.-C. time at Butte, Mont., owning to death of his wife. My name being of the same, I have received numerous letters of condolence and sympathy which were not intended for me, but the other "Billy Ellwood." With due respect to my "name rival" and myself I submit this note.

I have been known as Billy Ellwood for the past seventeen years, off and on, in the profession and my newspaper career and am billed all over the country as "The Philadelphia Press cartoonist, Billy Ellwood and Co."

Billy Ellwood (Cartoonist).

Boston, Nov. 22.

Editor VARIETY:

In reply to Lew Williams regarding title for the sketch, "All's Fair in Love," in which it seems there is a question as to priority of use, I beg to state that this sketch written by me was originally produced for a week as a "curtain raiser" for a dramatic stock company in Denver in July, 1908.

It has been produced by amateurs around Boston several times and Baker and Terry now have the rights to it.

If Mr. Williams will write to me direct we probably can come to an amicable arrangement as the sketches are absolutely different in plot and scene.

Ernest L. Waitt.

Chicago, Nov. 27.

Editor VARIETY:

Re the letter accusing James Neary of stealing Mike Scott's act, that of wearing dress coat, green tights, with medals on, I wish to state that I and Hi Tom Ward produced it originally at the Odeon Theatre, Baltimore, Md., Feb. 13, 1876.

I can refer you to Steve Finn and Jack Sheehan.

W. J. Malcom.

Roanoke, Va., Nov. 27.

Editor VARIETY:

In today's VARIETY I notice a letter regarding myself, signed by Humes and Lewis, also Manning and Frances.

Humes and Lewis were booked into my house (Lyric) in Roanoke by W. W. Reynolds for the first three days, "splitting" with Staunton, Va. Upon learning that the stage in Staunton was too small for their acrobatic work they cancelled that engagement themselves.

As they were laying off in Roanoke the manager then suggested that they come over and play the last two days of the week for me. They did not show up at Thursday's rehearsal, and I did not see anything of them until Friday morning. They worked Friday and Saturday and were paid accordingly. Not satisfied, they raised a racket in front of the theatre, and have tried to finish their work by leaving notices in other people's theatres and writing the papers. Why can't they offer to accept my proposition to settle the thing in court?

In reference to Manning and Frances, will ask these people who they are? I never heard of them in my life.

Jos. Forman.

Editor VARIETY:

We, the undersigned, opened matinee, Nov. 1, at Star, Charlotte, N. C.

The Smukler Sisters were the first victims of Manager Newell. After Monday matinee they were compelled to stand a \$15 cut in salary or be closed. The matter was adjusted satisfactorily and all went well until Thursday, when the manager demanded a change of acts. We all changed. After the matinee (given to about fifteen people) the managers (Newell Bros.) came and told Carrolton and Van he liked their first act better, and said to put the first act on again.

We were in our dressing room making up for the night show when the manager told Carrollton and Van that owing to the fact that he (Newell) didn't like our change, and as we had worked our first act three days, he couldn't use us the rest of the week.

He also told Arthur H. Bell, the ventriloquist, that he didn't like a ventriloquist and would have closed him, only he pitied him. (Bell thanked him for his

The week before he closed a sister team after Monday matince and closed a single on Thursday after working three days.

We wish to warn artists against playing this house, and we wish to state we lav no blame on Curt Wiehe, who books the house.

> Carrolton and Van. Arthur H. Bell. Smukler Sisters.

Galveston, Tex., Nov. 25.

Editor VARIETY:

I wish to warn artists against the Theato Theatre, Houston, Tex. While in San Antonio, Tex., I wired Frankel Bros., agents in Dallas, and a return wire instructed me to go to Dallas and play the last four days of the week at the Theato there, manager Mr. Hennessy, the salary to be \$50.

At the end of the engagement Mr. Hennessy offered me \$35, figuring it out at a rate of \$70 a week and calling four days half a week. I refused to agree to this arrangement and turned over the matter to Ammermann & Ammermann, attorneys of Houston with instructions to accept nothing but a settlement in full.

I understand that the Theato management takes acts from several agents. I also know that I am not the first person to be handed a short salary envelope. There are plenty of fair managers in Houston. The Whettens.

New York, Nov. 29.

Editor VARIETY:

Will you kindly contradict a statement made in VARIETY by your Philadelphia correspondent (Geo. M. Young).

While playing with "The Jolly Bachelors" in his notice he said Al Leach took one of the girls out of the chorus and made an attempt at the "Scarecrow" specialty taken from "The Follies of 1909."

The specialty I am doing is a grotesque fainting specialty which I originated here eight years ago for Klaw & Erlanger's Rogers Bros. Co.; also with "Chris and His Wonderful Lamp" at the Victoria.

I think it is an injustice to both Mr. Leach and myself and I don't want any one to think me guilty of doing such an unprofessional thing. I am not even dressed as a "scarecrow," but in street costume.

If you wish I can bring you letters to verify what I say from my managers.

We are coming into New York in a few Nellie Lynch.

Tessie Lawrence has retired from one of Al. H. Woods' shows following upon the death of her mother in St. Louis. She reached the latter city in time to attend the funeral and will remain there for a



NED NORTON.

NED NORTON, who will be seen with "FADS AND FOILLES" at the MURRAY HILL THEATRE. NEW YORK, week DEC. 13, has been in the public eye lately owing to his much discussed availability for musical comedy. His work with "FADS AND FOILLES" this season has attracted wide attention.

Mr. Norton is one of those chaps who does not look out of place in evening dress, and is considered the best dressed "straight man," in burlesque. His singing voice and dancing ability are praised by critics wherever he appears. Managers should look this youngster over.

### NOTES LONDON

VARIETY'S LONDON OFFICE. 418 STRAND, W. C.

(Mail for Americane and Buropeans in Europe if addressed care VARIETY, as above, will be grouptly forwarded.)

London, Nov. 24.

Larola, an eccentric tumbler; The Mayvilles, a marionette show, and Alex Carr are among the acts booked for America by the William Morris London Office. The London office, with Marinelli, have arranged for Seymour Hicks for two years in the towns on the Barrasford tour that the Stoll Circuit does not touch.

Esme Berringer starred herself in a sketch at the Metropolitan last week. with H. A. Saintsbury as her support. Saintsbury should be the star, as all the work of the sketch rests on him. There is a bit of class to the sketch, and this was probably the reason for it going over the heads of the Metropolitan audience. The plot is quite a novel one. "Mrs. Simpson" is the name of the piece. It ought to get along where there is any intelligence in the audience.

The Licensing Committee has recommended the Camden Theatre for a music hall license. Very shortly the theatre will be in fine running order for the Gibbons Circuit. It is a nice looking house in a corking location. Situated about a hundred and fifty yards from the Bedford, its effect on that hall may be disastrous. The Committee also recommends the Hippodrome for its drink privilege. This will be a big help.

Moran and Wiser are going over the Stoll tour, returning to the continent when finished.

Alfred Butt, in speaking of his trip into Russia (after looking over all the shows in the rest of the continental countries) says that outside of a few small turns which he has booked for the Palace, there was nothing abroad worth talking about. Mr. Butt adds, however, he has a few big ones coming that he discovered outside the music halls.

The Juggling McBanns are in right at the Palace where they opened last week. The boys are throwing the clubs as hard as ever, and the audience is very good to them. They are using the "boomerang hats" to good advantage now.

Fred Emney and Harry Grattan showed "The Plumbers" to the Palace audience for the first time last week and did quite well.

About Bodie: It has been exciting for the Doc. since he was made to quit at Glasgow. The medical students started what has developed into real warfare between students of all parts of the country and the "bloodless surgeon." In Glasgow, Bodie made a statement, saying he was prepared to brave the mobs in London. The London students all got together, buying nearly the entire house at the Canterbury for Monday night. Early in the day it was announced by the papers that Bodie was too ill to appear. The students went

to the Canterbury, anyway. They had a merry time. None of the acts could do anything. It was students night. They were angry because Bodie got cold feet. Lucky for the Doctor that he did have the much-talked about "nervous breakdown." In the meantime at Glasgow, in the music hall world there, strange things have happened about Bodie. The Coliseum, where Bodie quit, belongs to Stoll, as does the Empire. Bodie was billed in flaring lines at the Coliseum, something like this: "Idol of the Vaudeville World. The Man Who Commands the Biggest Salary in Vaudeville." It looked as though the Stoll Tour had stopped for weeks in the way of elevating the music halls, for before these bills of Bodie's were torn down, the following were being shown for Stoll's Empire: "Dr. Awful Bogey, who has been all over the world and up to the Magnetic Pole (in his dreams) will indulge on this visit his showman's privilege to the utmost and present an act full of Electric Blunders, Hypnotic Humbug and Mirthful Magnetism, introducing the Human Jam Jar and The Cage of Codology. Sixty laughs a minute. A sure cure for the 'blues.'" This all seems very funny, but when a manager or managers put on an act like Bode's one week and bill him legitimately, turning around the next week and take it all back, people who pay may have something to say. Burlesque is great, but Stoll's inconsistency is surprising.

Dollie Toye immediately upon closing at the Empire will go to Brighton, then to Glasgow. The engagements were fixed by the William Morris office.

Daisy Harcourt, after working out about three more weeks in this country, will most probably sail for the States.

Bert Coote, who opened at the Tivoli in the sketch, "A Lamb in Wall Street," immediately scored. The sketch is a big laugh, and the audience never lose interest for one minute. Coote is going to be very popular.

Jean Bonaparte, who claims to be a descendant of the famous general, has been very successful in the provinces where he is playing a sketch.

It is noticed in the program of one of the suburban halls that they have an artist billed this way: "A novelty ventriloquist who extracts the Maximum of fun from the Minimum of precociousness in the person of his comic assistant." It. is not known whether this is meant seriously.

Odette Valery is now playing the Stoll suburban halls.

Burt Howell, of the William Morris London office, will shortly take an extended trip through the provinces.

Sydney Hyman will visit continental cities for the next two weeks.

Cornella and Eddie and Moran and Wiser are among the hold-overs at the Hippodrome this week.

The new hall in Glasgow about to be built by the Palace London Co. Alfred Butt will act as managing director, while T. Ernest Polden will be the president of the Board of Directors. The cost will, it is said, be about \$250,000. It will be called the Albambra.

There was opened a new theatre in West Hartepool, called the Grand, last week.

Richard Warner, the agent, is chairman of a company that has opened a new restaurant, called "Maxim's."

Lola Lee and her snakes have returned from South Africa.

Jim Corbett has finished his provincial time. The ex-champion will play a few weeks around London before returning home.

Tom Hearn, who has been for some years known as "The Lazy Juggler," has built up a new act along different lines, and "tried it out" at the Empire, Shepherd's Bush, last week. Hearn is booked to sail for South Africa in a few weeks for Sydney Hyman.

Phil and Nettie Peters, Caryl Wilbur, and Jules Garrison are on the list for the Hyman houses in South Africa for this season. Garrison sails for the Cape in two weeks. The others go some time next

The Nottingham Hippodrome, added to the Barrasford Tour in Sept., 1908, will shortly be sold to an independent company. There has been some talk of the McNaghten Tour taking the hall over. The reason for the sale is said to be the failure to show any kind of a profit.

Wilkie Bard is the big attraction at the London Pavilion, where he has not played in some years. It is said that "The Syndicate" is going to lose Wilkie when his present contracts run out.

### SOME FEAT.

The Four Bards returned this week from a long tour in the west, having been away from New York for seven and a half months. They are training in the city now, having a new acrobatic routine in preparation. One trick which they assert has never before been done has already been perfected. It is described by the acrobats as a throw from the basket, the top mounter turning a somersault and a half, and a half-twister, alighting in a hand-to-hand stand.

The men say that after a dozen practice trials they are now able to do the trick without the use of a "mechanic."

Zeno, Jordan and Zeno have also placed a new trick in their casting act. Gus Jordan, while blindfolded with a sack over his head, does a double somersault from the swing and is caught by "Sport" Zeno. It is now finish of the act.

Mrs. Eliza Brown, mother of the Carmen Sisters, died Nov. 29 at her home in New York City.

### LONDON COLISEUM.

London, Nov. 23.

A show that contains many expensive acts was shown at the big hall last week. With better arrangement the bill could have been made the most entertaining one there yet.

The Great Northern Troupe of dancers opened the show and did very well in that position. Phil Parsons, a "single," was on second and helped take up some minutes. An acrobatic and tumbling act, The Van Dames, started the good things going. They pulled down the first hit. The continentals have a very good act. Barry Lupino, always an easy winner, came away great with his songs and eccentric dance.

An excellent dog act is shown in Duncans' Collies. The dogs perform some remarkable tumbling feats and are very good "dog comedians." The slight drawback is the apparent forcing of the animals. In the first part, the dogs seem to be frightened and try to shirk, but towards the finish they lose all this. Archie Naish is an entertainer at the piano. While he shows nothing new in giving imitations and so on, his style is pleasing and he has a good idea as to how to send his stuff over.

Zena Dare and Stanley Brett appeared in the piece that Seymour Hicks played . here last year, "Papa's wife." Brett is much like his brother. Hicks, and does fairly, but funny dialog should never have been handed to Miss Dare. Some day someone will realize this. The piece is another case of "name," that's all. No one else would dare play this in the first place and no one would want to in the second. The act suited only part of the Coliseum audience. If Brett is given an opportunity, he is going to show something. As for Zena, they sell her nictures on the post cards.

Madame Alice Esty was back again last week and in excellent voice, was applauded vigorously by the upper parts of the house. It is the greatest gallery in the world for "kidding' 'themselves along. Any one with a grand opera "rep" can get away big with that Coliseum gallery.

The Russian Balalaika Court Ochestra had an easy time of it.

Seymour Hicks and Co. in New Acts.

Alice Raymond in the closing position surely had a hard proposition, but it surprised many to see her pass to hig applause. Besides closing the show, the act had to follow "The Hampton Club" and some two numbers after the Russian orchestra. But it got there, just the same.

### UNDEFEATED ENGLISH WRESTLER HERE.

Apollo, the English strong man, returned to New York last Friday, having in tow John Lemm, the undefeated English wrestler.

Apollo has brought Lemm over for the purpose of meeting Frank Gotch, America's champion of the world. Lemm's manager says both Hackenschmidt and Gotch has side-stepped matches with Lemm, who weighs about 200 pounds and is of medium height.

Apollo's intention is to follow up the Jeffries show and try for the \$1,000 Gotch offers nightly to anyone who can last with him for fifteen minutes on the mat. Apollo claims his man won't be permitted to try. He made an attempt to wrestle Gotch in the Madison Square tournament on Wednesday evening.



# PARIS NOTES

BY EDWARD G. KENDREW.



Paris, Nov. 23.

Since the acquittal of Mme. Steinheil several offers have been made by managers for her services as a comedienne on the real stage, but it is a foregone conclusion that she will not accept any. It is reported in the Paris press that she has also had a tempting offer from an American manager, who wishes to take her on a lecturing tour through the States.

We are to have the "Vampire dance" in Paris, in fact it will probably reach the Olympia here before the London Coliseum. Miss Girard will introduce this act shortly in the Olympia revue, assisted by Mlle. Agoust, of the Agoust family. The revue at the Folies Bergère is being pushed on rapidly, for business is none too good this month at the famous music hall. The principal female roles will be filled by Mlles de Marnac, Louise Dyantis, Compton, Yvonne Yma, Jane Merville, Davrigny, Vignal, Saint-Thelnie, Darcy, etc.

The authorities of the Casino, at Englien, near Paris, brought an action against a journal for publishing what they considered a libel. The resort was branded as a popular gambling resort—the theatre being only a blind-and was the cause of many Parisians being ruined. The journal won the case, as well it might, but the fact remains that if folks go out to Enghien for the purpose of losing their hard-earned maney at petits chevaux, or even baccara in the private salons (open to all who wish to enter), they do so of their own free will. Neither the Municipalities of cities where gambling is tolerated, nor the French Government itself has any great inducement to forbid the games, for they respectively rake in a big fee for the use of the Casino and a percentage on the stakes, making it almost an official transaction between the authorities and the players. Many of the newspapers are "subventioned" (particularly by the Monte Carlo company), and it is surprising to find a case of this kind coming into court. In the south of France all the music halls have gambling tables running during the intervals between acts, and it is the most profitable part of the con-

The feature of the December program at Barrasford-Gibbons' Alhambra will be a French sketch entitled "Le Chauffeur." recently played with success at the Theatre du Grand Guignol. I reported some months ago that this hall would eventually come to the modern practice of running short pieces, as is being done in English vaudeville theatres. The purely French music halls have long ago taken up that habit. Oswald Stoll, on his return to London, mentioned last week that all the halls would have to supply such a program in the future. We shall also have Dufor and Mile. Lantheney next month at the Alhambra, so there will be quite a French element about the place for once. In January Fragson will be the feature of the show.

I regret to say that business remains low at all the places of entertainment, and particularly at the legitimate houses there has been a falling off in the receipts. The 10 per cent. increase in prices at all theatres (to pay the poor tax formerly borne by the management) is said to account for this, but it is probably the bad weather and a general lack of "pocket money" which is the main cause. Even the moving picture shows complain.

The German government is taking evidence at present in view of compiling a special code of laws for the theatrical profession, which will regulate all legal matters connected with theatres, music halls, circuses and places of entertainment, particularly the numerous disputes occurring between managers and performers. The report and a draft of the new code will be presented to the Reichstag in 1910 and will probably become operative that year.

Richard Reith, who for a short while took over the direction of the Casino de Paris, has appealed against the judgment of Nov. 5 declaring him bankrupt, and a further hearing will be given. The Casino will reopen about Nov. 20, with vaudeville, management of M. Lefèvre.

A new musical comedy is being rehearsed at the Eldorado music hall, to be called Poloon, in which Dranem will take the principal role, as usual, and will appear on horseback. A new spring revue has been ordered for Parisiana from Alevey and Joullot. It is stated that a large music hall, to cost 500,000 roubles, is being built in Moscow, Russia, to be managed by M. Yard. The hall will be ready by May 1, 1910 (Russian date), with a program that will cost 35,000 roubles, at least so those who are interested say.

The Folies Marigny, under the temporary direction of M. Sacha, has closed owing to poor business, and the artists have not yet been paid. M. Sacha states he will put things right soon, that all claims will be settled, and that he may reopen to continue his winter season at this ball.

J. Charticau, husband of Lolette Agoust (and also called "Agoust") has the place in the Marinelli office left vacant by Clifford Fischer. Harry Agoust, Lolette's brother, will dauce "The Vampire" with Miss Girard at the Olympia, instead of "Miss" Agoust as the cable made it read.

Mr. Blaisot requests me to state that he will open a music hall in partnership with Mr. Maische, on the site of the old Bullier ballroom, previously demolished as announced. The new hall will be called "Bullier Nouveau" and will be run on the same lines as the Etoile Palace. M. Toison will be stage manager, and M. Bignier the general secretary. Another comparatively new house of the same category, inrely patronized by foreigners, and about which we have not often occasion to speak here, is the Kursaal, in the Avenue de Clichy. There is every sign that vaudeville is steadily gaining favor in the gay city, with the managers now catering for local audiences.

### A SELF-MADE MANAGER TO HIS BOOKING AGENT

By J. A. MURPHY.

(MURPHY AND WILLARD.)
(The tenth of a series of Mr. Murphy, detailing be hypothetical reports and trials of a "small me" manager.)

East Cranberry, O., Nov. 30.

Yours received whereof you state that if I would only laugh and shake hands and be sociable I could save money by it. I want to know how you expect me to laugh when you keep sendin' me shows which cost five dollars over the limit. I never was much of a laugher, anyhow. I don't mind tryin' a thing, though, if it is goin' to save money, so I went down in our kitchen at home to practice laughin', and was doin' pretty good I thought, till my wife came in and says, "what's the matter with the sink, is it stopped up again? Then she looked at me and got scared, she thought I had swallowed a fish bone. I tried it again at the theater this mornin', when one of the women was lookin' in the cigar box where the acters letters is put. I walked right up to her and says, "Good mornin'." Haw, haw.

haw! as loud as I could. Well, she give

me one big screech and run out of the

place and told her husband the janitor tried

to bite her.

I made some extra money this week, as a committee from the Ladies' Aid Society came and offered me fifty dollars if I would give a show out at the lunatic asylum after my own matinee was over. I tried to get fifty-five, but they didn't have no more funds, so I told the acters I wanted them to see our asylums, as it was a nice place and a fine drive out there. and if they would give a little show it would be a favor to me and they wouldn't lose nothin' by it. I took them all out there in the wagon that hauls the trunks, all except Joe Kohn, that tells the Hebrew jokes, and he said crazy people always made him so nervous that he was afraid it would upset him for the night show, but if I would pay him five dollars he would try to stand it, so I left him stay home.

The acters was hoppin' mad because they missed their supper, but I gave all the men a cigar apiece and the women some pop corn, and that was plenty for just doin' a little foolin'.

Edward Van Laningham Potts and Florita Cauldron and Co., in the dramatic playlet, "The Blind Witness," did some good actin', but didn't have no company at all. They got a feller off the street that carries a sign around for The Painless Dental Parlor and had him come in with a pie pan with a card on it a couple of times. In one part of their play them rung a little gong and said, "James, you may serve dinner," then this same feller came in with some rye bread and some celery in a beer glass. Joe Kohn sung seven or eight songs, one on top of another, they were all chopped up so, I can't remember none of them, but they took right good.

Dollie Chusbitt, in character changes, was good, but my wife don't like her, so don't sent her back again. The Pilsener Twins was fair and Thumbo, the Prince of Magic was middlin'. The newspaper says they done their share towards interruptin' the audience.

Adam Sowerguy, Manager. BILLY GOULD IN THE SOUTH.

BY WILLIAM GOULD,

New Orleans, Dec. 1.

Here I am in New Or-leans. I haven't been in New Or-lins in ten years. The last time I was in New Or-loons, New Orlines was not the thriving city New Orlanes is today. I like New Orlans. The above is the proper pronounciation of New Or-lenz.

All the Orpheum orchestras have a harp. It just strikes me: A harp is the emblem of Ireland, and there isn't an Irishman in the world who can play one. They have to hire a "Wop" when they want to hear "The Harp That Once Thro' Tara's Halls." ("Wop" is slang for guinea). Irish papers please copy.

What is the matter? Is Percy Williams ill? He hasn't opened a new theatre this month.

I see The New Theatre in New York wants the best property man in existence. Why not try Jack Astor. (If they are short of type leave the "tor" out.) John Jacob is a great property man. (People have gone to jail for less than the above.)

Jim Jeffries is coming here to box a compass (nautical stuff.)

Champagne is a beverage that makes a poor Irishman feel like a rich Hebrew.

Cafe d'Infant (dong fong) is French for Child's Restaurant. Sounds swell, doesn't it?

Memphis is a fine little unfinished city. Now I understand that Latin quotation, "non compes Mentis." (He went off his nut in Memphis.)

Where are the headliners of last month
-Peary and Cook?

The "split week" circuit will hereafter be known as Red Raven and Apenta.

For being up to date and a little beyond I must take off my millinery to Maude S. Ryan. She sent me a Christmas card on Nov. 17. (On second thought, did she send it to me last Christmas?)

Either our mails are very slow or our females are rather rapid—cute?

Harry Kelly, of "Little Nemo," is sericusly thinking of taking a vaudeville plunge from his springboard. Come on in. Hank, the water is White Rock. He has a picture house in North Springs Harbor. (Pictures of those owing him money.) He will enlarge the house next spring.

Joe Cawthorne, of the same company, is the poorest pinochle player that I have ever played with. He won only \$18 from me in two nights.

Harry G. Walters died Nov. 22 at Roxbury, Boston. He had been ailing for about a year.

Thomas J. Smith, of Smith, Evans and Williams, died Nov. 27 at Pueblo, Colo., of pneumonia. Interment took place at Chicago.

### NO LONGER SALARIED OFFICERS.

Chicago, Dec. 2.

It is said that Capt. L. A. Boenig and D. W. McKinney, secretary and vicepresident respectively of the International Producing & Projecting Co., are no longer receiving salary for holding their official positions with the company.

There are many runnors affoat in connection with the "independents" in the picture business.

### UPBAN OVER HERE.

The English picture manufacturer, Chas. Urban, arrived in New York, Wednesday, to stay in America a fortnight or more. While here he will give a special exhibition of his kinema coloring for motion pictures at Madison Square Concert Garden. The date will probably be Dec. 11.

Mr. Urban arrived in time to attend the special meeting of the Motion Pictures Patents Co., which was held Thursday.

### "CONSUL" IN PICTURES.

The Urban Eclipse release of Wednes day was the most interesting picture the Edison-Biograph combination has turned out in a fortnight. The picture was taken on the steamship George Washington last July by Charles Urban, who happened to be coming across on the same steamer.

William Morris, who engaged the monkey abroad, appears in the picture quite frequently with his smile in pleasing evidence. Mr. Urban took the picture before interviewing Frank Bostock. When the animal's owner found out it had happened he tried to collect a strong royalty from the picture maker. Bostock said the monkey was insured for \$100,000. Urban told him the picture would prove, in the event of Consul's death, that perhaps it wasn't over-insured. Then Bostock kept still.

### FIGHTING FOR SUNDAYS.

Hartford, Conn., Dec. 2.

The managers of picture houses here are preparing to fight if the order issued by the Prosecuting Attorney that all Sunday shows shall be abandoned after New Year's goes into effect.

Ten thousand people visit the picture houses here on a Sunday, and the patronage will not be lost with equanimity.

### BUFFALO DECISION ON APPEAL.

Buffalo, Dec. 2.

The Appellate Division in Rochester will have an opportunity to pass upon the decision of Judge Lambert in granting a permanent injunction preventing the Buffalo authorities from interfering with Sunday performances in local moving picture theatres. Several cases have already been referred to that court and Corporation Counsel Desbecker will file others shortly.

Justice Lambert's decision covered the operation of nine places. Nearly a dozen others are still under the ban of the police in giving Sunday performances.

### HAVE CHICAGO OPENING.

Chicago, Dec. 2.

Independent pictures are now shown in the heart of Chicago, but apparently away from the main artery, for the attendance is very light. The house is located on Madison street, between Clark and La Salle, a block from the four houses showing Patents Company pictures.

### MINE DISASTER AN ATTRACTION.

Chicago, Dec. 2.

The opposition has been a little warm among the picture houses in the center of the city, as the managers are vieing with each other in presenting ideas of the recent mine disasters at Cherry. Ill.

The Alcazar brought Salvatori Piganatti, one of the miners, to lecture from the stage in his working clothes. He speaks poor English, but proved a boxoffice attraction.

The Boston and the Bijou Dream presented slides taken of the scenes in the mine. Business was greatly increased for a week.

### PICTURES FOR PRISONERS.

The chaplain of the Ohio State penitentiary has suggested that a movingpicture machine shall be installed as an entertainment feature for the inmates of that institution. He says the pictures will give the men some idea of what is going on in the outside world and will present new ideas to the great number who have been in the prison for many Years.

There are a number of prisoners who have never seen an automobile; they began their long sentences before automobiles became common.

### EXCHANGE FOR FIGHT PICTURES.

Chicago, Dec. 2.

The Fistiana Film Exchange is the newest in the field. Jimmy Cofforth, the veteran pugilistic promotor, is one of the interested parties. The concern will make a specialty of handling films of big pugilistic battles.

Joseph P. Geiger, for more than a year connected with the Chicago Film Exchange, will be the active head of the new enterprise. Already the concern has supplied a large demand for fight pictures.

### PROJECTED HOUSES.

In New York plans have been filed for remodeling the hall at 2055 Second Avenue for use as a moving picture place. In this city also the four-story business building at 235 Avenue A will be converted into the same sort of enterprise.

Fifty-second and Sansom Streets will be the location of a new picture house in Philadelphia, projected by the Auditorium Amusement Co. St. Paul will have a new one also, situated at 447-449 Wabasha Street.

### PRIVATE PICTURE THEATRE.

Henry Payne Whitney has decided to establish a private moving picture theatre to show films which he has had taken and will have taken of sporting events he is interested in.

Whitney took an American polo team to England a few months ago and cleaned up the British champions at this highly polite and exclusive society game. Moving pictures of the various games were taken and Whitney's first entertainment at his new theatre will be the releasing of these reels.

The new Colonial at Toronto opened last Saturday. It is located on City Hall Square. "Talking" pictures were the first attraction.

### PICTURES BY BRIGHT LIGHT.

If the invention of two Paris picture experts works out in a manner entirely satisfactory, the objectionable feature of darkness when moving pictures are being shown may be eliminated entirely. There are two systems being now experimented with in France; daylight in the afternoon and electric light at night obviate the darkness which is now required in the proiection of pictures.

Philadelphia is to have another picture house to cost \$10,000 and seat 750 peopleff It will be built at 1420 Point Breeze Avenue for Daniel F. Gallagher.

Buffalo and Pittsburg police and fire authorities have been making exhaustive experiments to prove whether or not films are denogrous material to be stored within city limits. The results thus far have proven to nobody interested that such is the case.

Chas W. ("Pink") Hayes left town Monday in advance of "The Candy Shop." He will be an agent for one of the Ringling Bros.' three shows next sesson.

Joseph M. Gaites is rehearsing a company which will support Dick Carroll in a musical piece, "Table d'Hote," taking the road in two weeks.

Keegan and Mack were compelled to cancel the Lynn Theatre, Lynn, Mass., this week on account of Mack's sickness.

W. E. Greene, of Boston, has leased a theatre now in course of construction in Portland, Me., for a period of five years. He will present vaudeville and pictures and will be ready for business about

Wireine, the wire walker, has been engaged through B. A. Myers to play over the winter with one of the circuses organized for the south.

The United Moving Picture and Advertising Co. was incorporated in Dover, Del., for \$100,000. Its announced intention is to manufacture, buy and sell moving picture machines and films for advertising

The Bison Film Manufacturing Co. has been incorporated for \$50,000 in Brooklyn. The incorporators are L. Burnstein, A. Kessel and W. T. Sandall.

The new Auditorium, at Cortland, N. Y., opened Monday. It is managed by the Dillon Brothers, who have the Opera House there.

Geo. Kleine and Wm. Selig, two of the Chicago members of the Patents Co., arrived in town Wednesday to attend the meeting of the Edison-Biograph combination. On Dec. 18 the first anniversary of the Edison licensees will happen. Lubin, of Philadelphia, will attend that meeting.

The Christian Science Monitor of Boston pauses to observe that the moving picture industry has advanced and is advancing rapidly toward artistic presentations, quoting the fact that "broad farce that is mere horseplay" is giving place to more serious dramas. Somebody on Mrs. Edice's Monitor has perhaps found even the Pathé horrors entertaining enough to relieve his brain throbbing with high thoughts. But ask the rental men what has the call from their stocked shelves, and they will tell you weepingly that they find no cause for joy or source of profit in this so-called advance from 'broad farce" to "more serious" dramas. The exchange man's complaint is that the "farces" are not anything but acrobatic knockabouts.

Alfreda Misa, manager of the Polytiama Aerial Gardens at Havana (soon to open) was in New Orleans this week looking for "dumb" acts. He is going to Chicago and New York.

The former trio called Jewett. Haves and Lind is no more. Hayes and Lind, by the same process, become a "sister" act and will play over the small time. The NYBO will book them.

Stepp, Menenger and King, the male trio which recently made its appearance on the vaudeville horizon, have been booked for two consecutive weeks at Hammerstein's this month.

"A Fortunate Thief," the new production by B. F. Barnett, is at White Plains this week.

### PICTURE REVIEWS

"The Wolf Hunt" (Pathe).

"The Wolf Hunt" (Pathe).

There is little real value to this. It is classed as a "sport film," but the wolf doean't have chance enough to make much sport out of the game. The wolf is supposed to carry off a baby; the hunters accomplish the rescue by causing the wolf to drop his burden and try to make good with getting away with his own life. There is one sharp scene where the wolf is on the run with the hunters trailing, and the death of the wolf is also shown. The whiter scene has no beauty in itself and the film entire is just another of numberless excuses to come across with a regular release.

"Fortune Follows the Brave" (Melies).

"Fortune Follows the Brave" (Molles).
This is a childrem's reel, trick photography, fairy folk and all. A young lad hears the story of a treasure trove which the men are going to try for. He starts out alone to beat them to it and succeeds. There is much fancy photography of scenes under the earth where elfins and genil reign and guard the treasure. But the bravery of the lad wins their favor and they lead him to the bags of gold which he carries home in triumph. There is lots of color and action and the film is a good one of its kind. WALT.

"Two Sides to a Story" (Essanay).

"Two Sides to a Story" (Essanay).

Photographically good, full of action and of fair comedy value, this film passes in good shape. A gay old spark makes a "mash" at the seaside, courts her in the park and provokes a speedy marriage. When he goes to his wife's home she will not let him enter, but signifies that she will explain why later on. Golong into the house she as greeted by her seven children. Remorseful at not having explained this group to her newest husband she decides to take them all to him and beg forgiveness. When the husband gets to his home he is a welcomed by five secrets he has kept from his wife. Remoree also overcomes him and he starts for his wife's home with his div children. The two mobs meet half way. There is consternation generally. Both husband and wife exchange forgivenesses and the newly-married pair with their twelve children are shown labelled "A Group of Teddy's Delight" as the finale.

The Legend of Orphous' (Pathe).

"The Legand of Orpheus" (Pathe).

The French producers have made a beautiful picture out of the mythological story of Eurydice and Orpheus. The death of Eurydice is shown, and a vision of her body in its tomb is accompanied by the suffering of the grieving husband. Then ensues his journeyings to Hades, his audience before the King of Hades, and his joy upon laving his wife restored to him is pictured. Leaving Hades with her under instructions not look upon her face until he has restored her safely to earth, he nearly accomplishes this purpose, when in response to the pieadlings of Eurydice he looks upon her face and she dies for a second time. The intervention of Oupld again safely to earth, he nearly accomplishes this purpose, when in response to the pleadings of Eurydice he looks upon her face and she dies for a second time. The intervention of Oupld again restores her to him. These details are accompanied by handsome colorings of some beautiful scenes, the graceful pantomining of a host of mythological beauties and the pomp and splenders of court scenes. The entire film is of the very best Pathe sort.

"Then and Now" (Edison).

The idea of releasing a Thanksgiving subject on the day after seems like "cold turkey." On Friday this Edison reel was started on its course. The comedy idea is not at all bad, and has in it a large degree of noveity. The l'uritan family—mother, father, and a whole brood of children—starts on a journey to the distant home of the grandparents. On their way they are beset by bears, but the bruins, perhaps in deference to the fact that only one shot is necessary to drop them both. Later a quartet, after shooting a score of arrows through bats, coats and other places where they can do no harm, line up and are dispatched in the same simple fashion, the single builet lying them all low at a stroke. The scene shifts to modern times. The same sort of family starts out to take Thanksgiving dinner at grandfather's, While they encounter no bears nor indians, they do have adventures with swiftmoving automobiles and the other current perlis of a crewded street, arriving at their destination agreater wreck than the ancient family. There are good laughs in the piece, and the contrasts shown in the second half are bound to aronse a smile.

smile.

"Annual Celebration of the Schoolchildren of Mewark, N. J." (Edison).

The annual celebration, so the illuminated screen tells us, occurred Oct. 19. Wherefrom it would appear that Nov. 19 is rather a late date to about, added to which is the fact that the film is announced as "topical." At that, it is a pretty subject. Over the green lawns of a Newark city park thousands and thousands romp and play, while teachers put sections of the scholars through graceful drills. All the children are dressed in white from hats to boots and, contrasted with the green lawns, make a most attractive picture.

RUSH.

### "Blue Beard" (Edison).

"Blue Beard" (Edison).

This is a fairly adequate presentation of the fairy tale of the wamon whose curlosity made her disobey the wisites of her brutal husband and open the door of the secret chamber. A capital dramatic trick is used in showing the swift approach on borseback of the wife's two brothers while she is awaiting execution at her husband's shands. This is shown in an excellent series of exteriors, alternating with scenes in the palace where the frensied woman is awaiting their approach.

### "The Governor's Daughter" (Kalem),

"The Governor's Daughter" (Kalem).

This reel should score the top mark for Kalem. The story goes back to the picturesque Colonial period. A radical clergyman falls in love with the daughter of Virginia's Governor. In his clerical garth he urges his suit, and becomes engaged to her. War against England is in the air. The minister is of the Revolutionary party. Gowned in a long robe, he paces slowly through the streets. At the door of the church he meets the Governor and his daughter, just as a party of Revolutionists masses. He throws aside his robe and stands revealed in the buff and blue uniform of the Continental soldier. A period passes and is a sapy, He disguises as a woman, but is discovered and pursued, taking refuge in the house of the Governor. Meanwhile the daughter has broken off the engagement and refuses at first to shelter him. When the pursuers, however, grow near, she relents and hides him in a chest. The British soldiers arrive and denand their prisoner. The girl denies knowledge of his presence. The British officer attempts to kiss the girl. Her lover springs from his hiding place and after a struggle, knocks the other unconscious. Taking off the British officer's uniform, he dons it, and after ordering the soldiers to be gone, makes his escape. When the war is over, the minister, again in his clerical garb, returns to urge successful sait for the hand of the daughter. The settings are all exteriors and extremely pretty, a particularly attractive feature being the handling of lights and shadows.

"The Bigamlat" (Pathe).

### "The Bigamist" (Pathe).

handling of lights and shadows. RUSH.

"The Bigamist" (Patho).

A highly dramatle subject, if one chooses to consider bigamy, abundonment, and a suicide by drawning, dramatle. Most people would rather describe such incidents as gruesomely shocking. Bestdes, the fabric of the story is monsense. The authors ask intelligent people to believe that a wife of a rich man would voluntarily permit her instand to describe adming the time of his studies. The instand to describe adming the time of his studies. Then the completion of his course be returned and tells his parents, wealthy and aristoric people, what he has done. They refuse to receive the wife, forcing him to renounce her (by wint operation of French law does not appear), and she is left aione with her child, while the man marries a young girl of his parent's selection. Four years later the first wife is discovered in miscrable circumstances. At last she takes the picture of her himband, now living in luxury with his parents, and, together with a picture of the haly (now grown to young girlinos) and a short hote, send them to him. Then she goes to the leavest water and throws herself in. She is dragged out, unconsclous, but still alive, and as harrowing seene follows with the crowning incident of the woman's very realistic death, one of the most terrible scenes that has been shown on a moving picture screen. Meanwhile the dead woman's message has come to the hunds of the other wife. She writes a note to the little girl. The hashand intercepts it, and supposes that the wife (ambiguous wording makes this believable) a making an assignation with a lover. Where-upon theing himself the soul of purity), he gets the little one. After buying flowers, he visits the raveyard (the sort of burlal place we call Potter's Field), and husband, little one and wife, fall across the grave of the suicide. Pretty staff, that can be a proposed the served and the case of the suicide. Pretty staff, the leaves are true to France.

# **VARIETY'S OWN PICTURE REVIEWS**

by all means let France see their dramatic representation, but America can get along quite profitably without them. And how about the Honorable Mr. Censor Board, which many are growing to believe is composed of sticks only. RUSH.

### "A Red Man's Love" (Columbia).

"A Red Man's Love" (Columbia).

Indian pictures appear to be in great favor with the ludependents." This ranks among the best yet sent from the factories of the Minor League. The betrottal of an Indian brave to the squaw of his choice is followed by the capture of a white makiden, who finds still greater favor in the eye of the redskin. He releases her during the night and renounces his tribe to return her to her father, a settler. The picture is aupposed to represent the days when Indians fought with bows and arrows, and in an attempt to overtake the fuglitives the redskine employ these weapons. The Indian takes the girl to her home in safety. He is given a seat at the settler's table and looked upon as one of the family. After a while he saks for the girl's hand in marriage. Here the picture is weak in acting. The characters shake their heads too much, and the conclusion is that the producer was short on acting material at this stage. However, the decision of the girl and her parents is plain enough, and the redskin is taught his place. Severai scenes along the river are pretty, and the photography as a whole deserves praise.

"The Parson's Prayer" (Bison).

"The Parson's Prayer" (Bison).

A "down by the sea" melodrama. The scenes around the lighthouse are hazy and the photography is had, but the water scenes are splendid. The father salls away and the villain coaxes the girl into his power by a false note. He attempts to force her to marry him. The parson comes, and when she pleads, refuses to perform the ceremony, although his life is threatened. In a fight which follows, he whips the villain. It is an incident, not a story, and lacks interest.

MERRY.

### "Mixed-up Letters" (Pathe).

### "The Bridegroom's Joke" (Vitagraph).

"The Bridegroom's Joke" (Vitagraph).
Desiring to shake his tormentors, the bridegroom tells four of his male acquaintances he will spend the nuptial night at a certain hotel. They engage a room next to the one for which he is registered, secure a key which unlocks the folding door, and after the ceremony come to their room and wait for the bridal pair. They have a long wait, become sleepy, and are finally

minister in high bad temper kicks him out. For revenge the musician, noticing from a picture of the minister that they bear a striking likeness, diaguises himself to represent the minister. Dressed in the latter's clothes, he makes his way to court, where he is received by the courtiers as the minister himself. He makes himself afsvorite with the king, and when the real minister arrives he is ignominiously thrust out and the interloper put in his place. There are good laughs in the scenes at court, where the musician takes all sorts of libertles with the king and courtlers.

"Mixed-up Letters" (Pathe).

The confusion resulting from placing two letters in wrong envelopes makes the thread of this comedy subject. A young man, offered the opportunity of making a wealthy marriage, finds himself called upon to break off an affair with another girl. He writes two letters, one to ead girl. They get into the wrong envelopes. The girl whom he had meant to cast off receives a warm love letter, agreeing to a match. Immedidiately she hurrles to the young man's apartment. Of course he understands the situation instantly, and starts out in a chase to intercept the other note. This chase leads him into a long series of humiliating adventures. He tries to argue with mail clerks, gets angry and finally is soundly thrashed. He arrives at the home of his fancee just after she has received the missent note. There he is pro ptly ejected by her trate father. RUSH.

who have a nice daughter. One of the young men of the life-saving party proposes to the girl and is accepted with thanks. The man who had been saved is next seen courting the girl, and the man whome she has promised to marry sees the couple lovemaking. The antics of "tragedy" which the fisherman or life-saver puts forward are more comical than serious, but be eventually commits suicide by drowning. When his body is brought ashore the girl becomes distracted, finds that she really loves him, and sends the surviving suiter on his way. Then after much mediation, she, too, drowns berself, and Lubin has finished another "release." The film is fair in spots, poor in others, and never good anywhere. WALIT.

### 'In the Consomme' (Gaument).

"In the Consomme" (Gamment).

This film gets a big laugh from somebody, but that doesn't make it a good film or a pleasant subject. A servant, while washing dishes with a sponge, is suddenly called upon to bring the soup to the dinner table. In her haste she drops the sponge in the soup bowl and turns the consomme over it. When it reaches the table, the sponge to himself and eats it. He immediately feels a great desire to drink, consuming bottle after bottle of wine. The sponge starts to expand until sinally the old man looks like to pand until sinally the old man looks like to be loon around the middle. Dectors are called in, but they can do nothing more that place in in bed, where he continue to great the sound of the wollen man's outerys bring them down upon the with their knives. They give him a couple of table, when a geyser of water spurts up to ecciling. The doctors and narees rash in and are thoroughly drenched, the room is turned into a pool, and the swollen patient is en the way to a speedy recovery. It's a pretty sloppy film.

### "Brought to Terms" (Selig).

"Brought to Terms" (Selig).

Selig is a long way off from a good film in this subject; he has chosen a most unpleasant theme to gain a laugh and carry his point. Bats, just disgusting rats, turned loose into a room filled with women is the latest Chicago idea of fun, and the way the story works out is no credit to Selig. Some henpecked husbands are dragged by their wives' apron-strings to a sort of political caucus, the females are holding in the home of their leader. The men are sent to a room by themselves, to keep quiet and attend to the children. Exasperated, one brilliant mind thinks out a pian for deliverance. He goes to the "city rat catcher" (whatever that is) and buys a trap full of rodents. These the men turn loose through a partly opened door into the room where their wives are in convention. The rat are seen running about, and the women naturally take to the chairs and other high spots. This treatment, strangely enough, makes the women submissive to their husbands' will, and the concluding side reads "She now eats off his hand." The succeeding section of the film shows the husband holding a rat in the air by the tall, while the wife shudders and the rodent wiggles. Members of the lofty-purposed Patents Co. are going a long way to keep in step with the procession.

### "Making it Pleasant for Him" (Selig).

"Making it Pleasant for Him" (Selig).

This is a rather fair sort of a comedy subject without much of a yarn sasociated with it. A woman in town sends for her country cousin to call upon her. Just before he arrives she sends a mote to her servants that she cannot be home, and requests them to "make it pleasant" for the cousin. The servants have on hand a variety of costumes which they are to wear to a bail that evening. They don these and appear before the countryman. Thus strangely attired, they "beat him up" and do all they can to make it exciting Only a week ago another firm released a subject along much the same lines, excepting it was a foreign nobleman who wanted to wed an American girl, and was generally shaken up by the girl's friends. The Selig film has an ending which is not at all pretty. The woman of the house comes home just as the meire is at its house comes home just as the meire is at its house comes home just as the meire is at its house comes home for a sub-fore her, and grabbing her with one hand at the nape of her neck and the other one-half was between heels and head, he holsta her through a window. "Facility String"." (Waller)

### 'Seeing Things' (Melies).

"Seeing Things" (Melies).

"Jag" picture, and the hero of the event sees double. Trick photography is employed to bring out the illinsion and there is much action all the way through. Two keyholes, two clocks, two wives, tow cooks and two of almost every object in the room keep the incertainty ondering. There are many laughs resulting and the film is of the sort of comedy which always produces laughs.

### "Consul Crosses the Atlantic" (Urban-Eclipse).

This photograph was taken by Chas. Urban in person, while the monkey "Consul" was on its way to exhibit in America last July. It shows the chimpanzee in the many and various "stunts" he performs before the public, as well as in several antics appropriate to shipboard opportunities. It is a dandy tilm for general exhibition.

### Baby Swallows a Nickel" (Essanay).

"Baby Swallows a Nickel" (Essansy).

This is the short end of the Essansy comedy release of the week. The father gives the baby a nickel, and when two children are alone the elder one takes the coin from the baby and runs to buy herself candy. When the mother enters the room and finds the baby has not the nickel she jumps at the conclusion baby has swallowed it. Then sets in a comedy chase for doctors. When the little girl shows up with five "lolly-post" she receives a spanking and that settles the film. A pleture at close range of the pretiest little girl imaginable is the real delight. WALT.

### PRODUCERS' BATTING AVERAGES

		~ .		_	
M. P. P. Co.	Reels.	Good.	Falr.	Poor.	Per cent.
RBAN-ECLIPSE	1	1	0	0	1.000
88ANAY	1	0	1	0	.736
TELIES		0	1	0	.756
AUMONT	<b>2</b>	0	2	0	.75
ITAGRAPH	1	0	2	0	.72
<b>ATHE</b>		1	2	1	.55
UBIN	1	0	1	0	.50
DISON	<b> 1</b>	0	0	1	.25
ELIG	1	0	U	1	.25
INDEPENDENTS.					
OLUMBIA	1	1	0	0	1.00
dP	1	0	1	Ó	.50
ISON		0	1	1	.37

(Where the averages figure the same the order in which the firms are given indicates the relative values.

The "independent's League" will be averaged when their films can be seen.)

### "Dooley's Thanksgiving" (Bison).

A fairly good consely pleture, too much like others to be worthy. Dooley wins a turkey in a ralle, and a 'jag' at the same time. He is the object of sport on his way home, with his wife giving him a good thrashing when he reaches there.

### "Her Generous Way" (Imp.).

"Her Generous Way" (Imp.).

The best humor is found in the weaknesses of human mature. In this picture a young wife cannot resist the pleadings of the unfortunate, and is generous to a point where sie gives away the money conxed from her husband to, buy a new hat. If credulty is possible when a woman's int is at stake, then the picture is a finence. A den of the heggars is shown and their illustry in night, The bilind man is reading and the dumb man singling. The husband forces one to take the young wife there to see the "poor bilind man" infter she has left him because he upbrabled her for misulaced generosity. She sees her mistake. All is forgiven and the husband huys her n new hat after all. Photography fair.

### "Jean Vaijean" (Vitagraph).

"Jean Valjean" (Vitagraph).

Frequenters of the moving picture shows will be glind that the hero of "Jes Miserables" has died. The picture story surrounding his demise was released Suturday evening, that being the last of four reeds dealing with Victor Hugo's novel. Although the seenery was faked, as it had to be of necessity, it was well done, the objection to the series being nhunce entirely that if any of the reeds were missed, the story became difficult to follow. The that one deals with the wedding of Marius and Cosette, escape of Valjean and his that death of a broken heart. To those not familiar with "Les Miserables," and there are thousands amoung the picture house and/ences, the story was not made plath. Certain buttle seenes about the Parlsian burrlendes of the revolution were capitally staged and extremely well acted, skillful uses being made of rather small stage space. Altogether the scheme of telling a continuous story in separate reels does not seem to work out satisfactorily.

"The III-Tempered Minister" (Gaumont).

### "The Ill-Tempered Minister" (Gaumont).

"The Ill-Tempered Minister" (Gaumont).

A rather broadly drawn concely scheme is the basis of "The Ill-matured Minister." The time had locate make it a sort of fairy tale. A cholerte old prime minister approaches his paintial women of the household to play for them. The

awakened by a noise next door. Stealthily unlocking the communicating door, they are greeted by a stream of water, which the bell-boy turns upon them, following instructions which he had received from the groom earlier in the day. The idea of the laugh is not a very good one, and the film runs only fair all the way through. WALT.

### 'Dirigible Balloons at St. Louis' (Vitagraph).

Here is a dandy film. The title describes it. Three of the cigar-shaped balloons are shown in flight, ascending, sailing around and coming down to earth. The operations are clearly shown, and the film is better than twenty-five "comics" or any other style which must be "manufactured" from the raw idea.

### "The Heart of a Clown" (Edison).

"The Heart of a Clown" (Edison).

A poorly faked up subject along a hackneyed theme. The clerus comes to town, bringing a little girl who is very iii. The clown nurses her, leaving her bedside to give his performance. The next morning the show leaves town, and the little girl has almost recovered. The clreus effect is worked out wretchedly. A couple of acrobats, a horse act and a troupe of trained dogs are introduced, the actual performance being given in a pulnted street before a miserably painted background. Edison didn't even go to nature for the essentials of surroundings. The crowd stands in the street and the performers pass the hat. This is not the way circuses are run over herr. The co-times of the villagers denoted some foreign types, but at best the production is a mightly poor reproduction of a circus. As to the value of the film as entertulament, it is almost nothing at all. The unlimit acts entertain and the aerobats are fair; the rest of the film is a jumble of nothing at all villagles the film is a jumble of nothing at all villagles the bid for entertulament. Even Edison can do better than this one.

"A Life for a Life" (Lubin).

The Philadelphia netors attempt to become intensely dramatic in this subject, and succeed only in becoming intensely ridiculous most of the three. Hands wave like windmills, and enough hair is torn out of the poor picture actors' hair to make a mattress, if they would not really have themselves by illerally attempting self-destruction of the Lubin wigs. The scene bays close to the sea shore, the men being life-savers or fisherimen. A young man is saved from the sea and brought to the house of an elderly couple

### NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Geo. Lashwood, Plaza.
Cook and Lorenz, Hammerstein's.
Ringling, Hammerstein's.
"The Agitator," Fifth Avenue.

Pedersen Brothers.
Flying Rings.
7 Mins.; Full Stage.
Fifth Avenue.

When an acrobatic act digs up something new around the flying ring apparatus, even if it is something that may be easily copied, they have accomplished something. The Pedersens have done more than this. They have turned out a couple of brand new tricks; tricks that they may feel pretty certain will not be pirated for some time to come at least. The best of these tricks and all of the work outside of the rings are turned off by the comedian, who works in chalked clown face. He takes a short run, catching one of the side bars with his feet, one foot on the outside, the other hooked by the toes, swinging around the bar in a horizontal position to the ground. There are several other tricks almost as good. All of his work is performed in a reckless, don't-care manner, in itself supplying the comedy. It would seem from the way he takes things that he will land on his head any minute. He does no falls. The straight end is a good, clean worker. He runs through the usual routine work in snappy manner and his style is the finished product. The Pedersen Brothers were moved from opening the show to closing after the first performance. Wednesday night in that position they took at least five bows, rather a remarkable feat in itself for an acrobatic act. The Pederson Brothers will do a mile.

Dask.

Mile. Capretta with Chefala Co.
"The Garden of Mystery" (Magical).
14 Mins.; Full Stage (Special Spectacular Set).

Third Avenue.

Although there is nothing sensational in the material of the act it is handsomely dressed and gorgeously set. Three persons are concerned, man operator, woman operator and man assistant. To the initiated their set illusions are rather transparent, but undoubtedly amazed the Third Avenue audience. The stage is set to represent a mythical garden with the drops and wings fairly sparkling with tinsel. The man is nicely attired in brightly-colored knickerbockers, frilled shirt front and jacket. The woman makes three changes, appearing once from a cabinet and coming forward with an imitation of Eva Tanguay, costume and all. From time to time she handles a few simple mechanical tricks, none done with any great skill, but looks well and has a pretty figure, attractively set off by tights. That is sufficient. The assistant does no comedy, being but a uniformed attendant who handles the business of moving paraphernalia. The act should make a first class feature for the small time and a good earlier number for the better class of "pop" vaudeville.

# NEW ACTS OF THE WEEK

Garden City Trio. Comedy, Talk and Songs. 16 Mins.; One. "The Empire Show."

The three boys of the Garden City Trio are also principals in "The Empire Show," Harry O'Neal playing an excellent "straight" during the performance, also an ordinary Hebrew in the opening of the show. Frank Walmsley has a character role. In their olio act, these three young men, who make up the Garden City Trio (a western act), talk, sing and make comedy, the comedian being Walmsley, in a first-class comedy makeup, something different from that shown hereabouts, and a voice the exact duplicate of Sam Curtis'. When the Trio sing they do well, but don't sing enough. This is probably because they close with a new idea, and one they are entitled to credit for. In a burlesque boxing match where but few blows are struck, a medley is carried through the "bit," each song excerpt having its direct bearing upon the situation. This is so good the boxing should be made more realistic, with as much comedy as it can stand. In the dressing the O'Neal brothers are wrong. Their hybrid firemen suits with knickerbocker trousers do not show up well. It throws them out of balance, as it were. Swagger clothes would be better. Both the O'Neals have pleasant voices. They should go right into the singing, cutting down the talk Wille (especially taking out Nat "blast") and working up finale. This trio seem progressive, have appearance, were the hit of the olio with "The Empire Show" and with a little attention-perhaps also some direction—ought to be in line for any program where a comedy singing three would be welcomed. In working out new lines of comedy it might be borne in mind that Walmsley can secure a great deal more fun out of his makeup and natural inclinations than he is doing now. Just as they are the Garden City Trio is a good act.

Rose and Ellis.
"Jumping Jacks" (Barrel Jumping).
10 Mins.; Full Stage.
"The Empire Show."

The oddest point to the act of Rose and Ellis is that "Rose," the clown, is a woman. The hard work the couple do has them panting, but for an act of this nature, necessarily slow through the changing about of barrels and tables, they work remarkably fast. The man is a great leaper or "barrel jumper," as it is called. A couple of his tricks are astonishing. At the Eighth Avenue, where the audience understood the work thoroughly, they received a big reception. Since the girl is unable to secure a great deal of comedy, and that being a necessary requisite, the man might adopt a comedy makeup which would afford more opportunity for fun. And also since in acts of this sort, an audience will always take more quickly to the spectacular though technically not so difficult, showy jumping only should be employed. Rose and Ellis have one of the best barrel jumping turns to date, and should go in for the comedy to bring them money and position.

Sime.

Nellie V. Nichols.
Songs and Imitations.
19 Mins.; One.
Fifth Avenue.

"Imitations" don't mean that Nellie V. Nichols takes them seriously. She wisely names them "burlesque imitations," letting herself out thereby in several different ways. It releases her from comparisons and also from the charge of "using some one else's stuff." Miss Nichols sends the travesties over in nice shape. Having a very good singing voice and appearance, a pleasing personality does the rest. She sang two songs before the imitations. While the two were a help, they were not a necessity. As an opener she sang "The Wild Cherry Rag." securing a great deal out of a very difficult and abused number. Following this she sang a song much on the order of Nora Bayes' "In Grandma's Days," if it wasn't the same number, at least in the lyrics. This brought Miss Nichols into her imitations in sweeping style and they put her through to a big hit. Lean and Holbrook's "Mrs. Casey" was a big winner for her, as was also the Joe Welch "bit," both done exceedingly well. Insistent applanse after the imitations brought out "Mr. Snyder" from either "Miss Hook of Holland" or "The Girls of Gottenberg." At any rate it has been done in vaudeville many times but no one has put it over before as effectively. Miss Nichols was a big hit at the Fifth Avenue and she will be in other places, although not likely to be placed as prominently in larger bills. She was on "No. 5" and ran second to none.

Thalero's Novelty Circus. Animal Act. Hippodrome.

Four ponies, a donkey and several dogs did not save Thalero's Novelty Circus, making its first American appearance on Monday afternoon at the Hippodrome. from being a very ordinary animal actuntil the finish. The finish started something. The dogs rode the ponies, standing and leaping on pads. A dog first did somersaults on one pony while the little horse was trotting about the ring. Following this a dog each on two ponies, also in motion, did a "double riding act," one of the dogs throwing himself in a somersault from one pad to the other, while the companion on the rear horse jumped ahead on the leader. For the finale four dogs, one at a time, leaped on a large pony galloping bareback around the ring. They all held the position, the first one on the pony's back clinging there some time. The finish was very striking, caught a large wave of applause and pulled the act out of a slough of despond. A woman works the animals, attired nicely in a soubret costume. She is accompanied in the ring by a man in hunting garb. The unusual work by the dogs would make this a desirable act for vaudeville, though the earlier portion needs to be filled out with something more attractive than is now

Olive Vail joined "The Kissing Girl" at the Cort, Chicago, Thursday night. The Lorch Family (10). "Rialey" Act.
Hippodrome.

Though two ponies and a small mule are employed in the acrobatic number presented by the Lorch Family, foreigners, the animals are not made use of for any fetching newness in the general routine of "Risley acts," made familiar here by the countless high grade troups of acrobats playing in vaudeville during the past two years. The "Risley" work performed by the Lorches, with a couple of exceptions to be noted further down, is not out of the path followers of acrobats know In the Family are two girls, a few youngsters, and three men, who are the understanders or bearers. One is a fast thrower. apparently so quick with his feet his two companions seem slow by comparison. One of the women also is a pedal juggler, and takes a share in the work, lightened for her benefit whenever doing so. The youngest boy takes the burden of the flyer's job. Perhaps the best "Risley" trick ever shown, and at least the best one I have ever seen, is when the fast thrower mentioned holds up on the soles of his feet seven of the other members of the Family, at the same time holding the eighth upright in his hands. A pyramid five high was formed, the same as Arabs make, excepting the understander in an Arab formation is on his feet instead of lying on his back. It is a wonderful exhibition of developed biceps, legs or whichever part of the lower limbs are called upon to bear the strength of a "Risley" worker. Another new trick is the throwing of duce and trios onto another bearer's feet, the first youngster catching the other or two in his lap while remaining there. The ponies and mule were placed between the cradles, with the throwers casting the young people over the animals' backs. It was not as showy as intended, nor effective. This would not strike anyone as well as the single and double somersault or some of the foot-to-foot catches. The dressing is blue, quite pretty, and all of the Family have nice appearance in the costumes. It is probable that on the large Hip stage, where the act appeared alone. some of the spectacular effect, especially the finish, was lost through the vastness, and would help the act in a theatre.

Sime.

Billy Pryor.

Banjoist.

14 Mins.; One.

Lincoln Square.

Billy Pryor, formerly of the Pryor Bros., is now doing a "single," mak) his metropolitan debut under another name at the Lincoln Square this week. He has a varied specialty and a highly satisfactory appearance, both of which win him the regard and approval of the audience. He opens with a singing parody on "My Dream of the U.S. A.," not a very good start since he dresses and works entirely "straight." Later he takes up the banjo, playing both straight selections and afterwards showing imitations and character impersonations. For a simple turn he does extremely well. It might be an improvement for him to abandon the straight performance, using the mouth organ and banjo, leaving only the imitation of the music at a country dance. He is bound to get along on the small time,

Edmund Stanley and Co. (2). "The Garden of Song" (Operatic). 17 Mins.; Full Stage; Close in "One." Colonial.

If vaudeville wants grand opera then Edmund Stanley has something in "The Garden of Song" that covers the mark. One-half of the Colonial audience Monday night sat in rapt attention while the little operette ran its course and appreciated to the utmost the really high class vocal efforts of Mr. Stanley and his company, while the other half (an exaggerated percentage perhaps) paid little attention. Now and again the giggle of some girl with a head that was never meant for anything but a puff holder was aggresively audible. As to the merits of the offering not enough can be said. Mr. Stanley has provided a pretty Oriental garden set; the singing is woven in with the addition of a light story, which adds to the interest, and the whole is admirably worked out. Hortense Marzarett and Othelia De Moss both have voices of a calibre that are only too seldom heard in the varieties. Each received hearty endorsement after the solos, butnaturally-not finishing with a note three yards above high C they were not a "riot." That "high C" thing makes the Flag look silly for a kind applause special in vaudeville. Mr. Stanley is also endowed with a voice of quality which he does not hurl at the audience. The act suffered through being on the same bill and following the Dazie pantomime, even with an intermission between. The closing in "one" is also inadvisable. It is probably being done as a convenience this week. It should not be, for it takes away the atmosphere which, the players have striven for previously. In theatres where something good in vocal culture is liked (and this means something better than the hundred and one "grand opera" combinations gaining their applause because of the selections) the act will do beautifully. In a house where any one with a high forehead is barred, it will have trouble.

### Miss Rav Thompson. Equestrienne. Hippodrome.

The novelty of Miss Thompson's single riding act is that her black mare does the "high school" work without a bridle, the the directing the horse only with touches of a whip. It is away from all other "high school" acts seen through this, and is unquestionably a very taking novelty. Without the bridle also Miss Thompson causes the horse to stand erect twice. The second time she is in the saddle, leaning far down touching the horse's back, holding herself by one knee over the pominel. Miss Thompson is a graceful rider, and scored solidly, opening the circus division of the Hippodrome show. Dressed in red she looked well against the black coat of the animal. It might be wished that the horse equaled the appearance of its mistress-but where a woman can train a steed to high school unbridled, she probably prefers the one that will do it without considering looks too far, although Miss Thompson's horse is by no means ugly. Sime.

Manuel Romaine and Co. (2). "Before and After the Ball." One and Four (Interior). Vorkville.

Manuel Romain has been singing ballads long enough to know how to make the most of a song; and his singing is the most substantial part of this very fair act. A pretty girl, well dressed and a good dancer, adds an embellishment to the proposition. The services of a good harp player are called into requisition to accompany Romaine's singing, and as it gets away from the routine piano playing for a while, the harpist's work is appreciated. The act opens with Romaine and the girl evidently bound for a ball. They are both masked and in fancy costumes. The girl does her best work alone before the drop, singing and dancing cleverly. The drop is raised to an interior, Romaine coming home with the harpist in tow. The act ends with the girl in the picture under the spot light. The harpist plays off stage after finishing with his solo work. Walt.

### Three Ploetz-Larellas. Equilibrists and Contortionists. Hippodrome.

A trio of female contortionists, each performing the same tricks simultaneously, are the Ploetz-Larellas, showing Monday for the first time in this country. A pretty finish, one of the girls walking out on her hands, drawing a light carriage in which another is standing in the same position, while the third, also "upside down," walks behind, is the best thing in the turn. The contortions are the average and familiar. Three instead of one performing them gives the act no special value. The girls are well costumed, and hold their own for looks.

Houstan and Kirby. Song and Dance. 15 Mins.; One. Grand Street.

A neatly dressed and well appearing couple like this who have the necessary adjunct of ability to dance excellently and sing well should have no trouble in passing wherever properly placed. The man is a particularly neat soft-shoe dancer, and the woman more than holds her own in that line also. While their voices are not over strong, they blend harmoniously. The act is much above the average in its class. Walt

### Hugo and Henrietta. Heavy Juggling. 18 Mins.; Four (Special Set). Grand Street.

The act works in a set meant to recall the Coliseum at Rome. Hugo is a man of fine appearance, great strength, grace and agility. Henrietta assists him in moving the objects around and in generally ornamenting the act. Hugo has gone after some of Paul Conchas' best tricks and does them well. He juggles cannon balls deftly, balances heavy metal objects upon his chin, and also balances in the same manner a Roman chariot, finishing by catching upon the back of his neck a number of cannon halls which are sent. into the air by a sort of catapult as in the manner of Conchas. Walt.

Coccia and Amato and Co. (3). "The 'Apache' Dance." Irwin's "Big Show."

Coming into New York for the first time this week with their "Apache" dance, Aurelio Coccia and Minnie Amato bear out the previous reports which have reached New York from the west, where this act was first produced. "The Apache" as presented by Coccia and Amato equals, if it does not excel, any "Apache" shown. To some it will be preferred to any because Miss Amato is more the woman of the streets in appearance that an American recognizes. She is of the blonde type, and carries a sneering leer throughout the action, much as one expects from the grade of woman this particular dance is supposed to depict. Sadie Herrow is the other woman, and also has the looks which would cause an "Apache" to fight for her. The story follows the usual trend, with slight alterations. The low "atmosphere" of the well set "cafe" usually brought about by the women loungers smoking cigarettes is absent. Besides their own company Coccia and Amato have the assistance of several of the show's chorus girls. The young women from the ranks do not assist materially. Though having nothing to do but pay sober attention, they do not do this well. In the dance Coccia makes a hit and brings laughter at the same time by a trick he has of suddenly grabbing Miss Amato beside the temples as they commence to dance. It is repeated several times. The dancing is well executed, the first part concluding by Coccia violently throwing the girl to the floor, she making an excellent "fall." Jules Le Barbe is chief aid. He is of the pantomimic school and valuable to the niece. Robert Francklin is another of the company. It was only two or three weeks ago that the Murray Hill had an "Apache" in a show then playing there. It has been almost done to death on the burlesque wheels in one form or another. Still "The Apache" of Coccia and Amato's was the enjoyable feature of "The Big Show" and scored accordingly. Sime.

### The Five Peres. "Ladder Act." Hippodrome.

The Five Peres are European young women, all of them. A sixth in the troupe is a man, dressed in the same style of garb. He does a "walk" on a long single pole, a little different from a "perch." This struck the Hippodrome audience as both novel and humorous. Three of the young women work ladders, a couple carrying the two younger misses. Aside from the sex, the act has nothing new in ladder balancing to show.

Harper, Smith and Co. (Colored). Songs and Dances. 15 Mins.; Four. Grand Street.

This is a comparatively recent combination of colored people, Billy Harper, Chris Smith and a good-looking mulatto girl who comes in toward the finish and lifts the act considerably. They use a piano, sing several songs and have some comedy talk among the trio which gets over nicely. While not particularly out of the ordinary, the act passes well in its class. Walt.

Seymour Hicks and Co. (8). "The Hampton Club" (Dramatic). Coliseum, London.

Seymour Hicks presented a blood curdler at the Coliseum when he produced this dramatization in sketch form, of a Robert Louis Stevenson story. Those who understood the piece were afraid to watch it; those who did not laughed because Hicks was in it, thinking anything he was associated with must be funny. It certainly had the Coliseum audience for the major portion scared. People were leaving the theater from the commencement to the ending. The plot concerns a young journalist, Herbert Forbes (Seymour Hicks). He is in Paris and has heard of The Hampton Club. The tale told of a suicide pact among its members. Forbes decides to gain admittance, but learns that may be had only by membership. Meeting a member, Hicks is introduced to the President (William Lugg). The President objects to Forbes, but the newspaper man threatens an exposure, and is accepted on condition that he write a letter he has committed suicide. This letter (signed by all joining) is written by Forbes. After the newly elected is congratulated, the President states that once monthly a quiet game of cards is indulged in. The player who "wins" must live up to the club's rules, committing suicide. The self-destructor is determined by the one holding the Ace of Spades, among the cards which may only be dealt by the President. There is to be a game this very night. Nine cards are taken from the deck. The President deals as the members sit around a table. Forbes at the right of the presiding officer is the one to receive the last card. The scene is exciting as well could be. The sixth man troubled with heart failure, upon discovering he has not the Age, drops dead from the shock. But two are left. They remonstrate with the President that one member having died the game should stop. He refuses to listen. Forbes draws the ace The newspaper man must die. An appeal to the President, saying he had joined for a "story" is fruitless. To convince the journalist he must either destroy himself or be killed, the President informs him that death will now come to him, and to expect it momentarily. The President leaves and the doors are locked from the outside. The house is darkened for a few seconds, a supposed lapse of five hours. The following scene is the same, but Forbes has gone insane by the constant fear of death. Taking a revolver from the table, he shoots himself, the other members returning to find him dead. The piece is weird, if that expresses it. Nothing more so has been produced on any stage. Mr. Hicks proves himself a truly wonderful actor, his change from the expectant young journalist to the man on the brink of eternity being a marvellous one. Mr. Lugg carried his role most creditably.

At Findlay, O., the country treasurer asked the courts on last Friday to order the sale of the Marvin Theatre for back taxes due. Twice before the house has been offered without any buyers apMakarenka Troupe. Songs and Dances. 11 Mins.; Full Stage. Colonial.

The Makarenka Troupe go the general run of Russian organizations a point or two better, combining the snappy Russian dances with several excellent singing voices. Four men and four women make up the outfit. The leader is an attractive woman of the Russian type who has a pleasing voice which she handles with care. The woman appears at the finish in pantalets and does a dance or two for which she will never receive a blue ribbon. The troupe has a fine looking man who, in his bespangled raiment, surely makes the portraits of the Oriental princes pale in comparison. He handles a good singing voice nicely, doing particularly well with an English ballad. The finish brings out the dancing, and the women, including the leader, help out one of the men who reels off the fastest kind of bent-knee dancing and does a few excellent spins. The other men simply stand around and get into the picture now and again. The Makarenkas with their highly colored and glittering costumes will make some of these Jap troupes raise the price on their back drops a few thousand dollars. Closing the show the act did very well Monday night.

Inggling Consula. IS Mina : Full Stage Third Avenue.

Clubs and hoops, all prettily colored. are used in the routine of feats, all well done except for a slight awkwardness on the part of a young girl, who, however, is pretty. A brighter style of dressing might serve her better than the ankle-length ingenue frock of Quaker gray. The man handles both his clubs and noops smoothly. The pair has adapted Harry Kraton's "schoolhouse" trick, using a cloth screen six feet high in place of the miniature schoolhouse. The familiar series of "loopthe loop" throws form the finish. The act is well equipped in apparatus.

Barto and McCue. "The Modern Hercules" (Strong Act). 9 Mins.; Three (Draped In). "The Empire Show."

Barto and McCue dress much like Laveen and Cross and the Belleclaire Brothers, working also similarly to each team. They have two or three of their own tricks, a couple, corkers in their way, and throughout give a first-class exhibition of strength, agility and some acrobatics. The lighter man becomes the understander in two or three hard feats. The heavier one is built like a compact mountain of flesh in a small compass. Not the least feature of the act is the incidental music, catchy and helping along the work very much. In the olio, where they are, Barto and McCue becomes a feature. What they are short of is one sensational trick to finish with.

"A Night in the Police Station," played in vaudeville by Joe Maxwell and Co., will be rewritten into a three act play, called "The Police Lieutenant," in which he will star, says Mr. Maxwell.

.

Ed. Jordan and Co. (2). "Katz's Night Out" (Farce). 27 Mins.; Full Stage (Parlor). Lincoln Square.

For the purposes of easily entertained audiences "Katz's Night Out" may do, but the offering will never climb very high. It is one of those rough, frenzied farces, founded upon probably the oldest comedy idea known to the art of playwriting. Katz (Mr. Morton) comes home "soused." and Mrs. Katz upbraids him for his loose habits, the comedy arising from Katz's comic replies to his wife's curtain lecture. A familiar type of French maid (wearing skirts above her knees, always done in well-regulated farces) is an added complication. She sympathizes with Katz and communicates to him her desire to go upon the stage. After picking the souse's pockets she disappears, returning a few minutes later in a different costume to give Katz a sample of her skill in dancing. Mrs. K. enters at this interesting moment and the close of the proceedings is a general hair-pulling match and general "rough-house" all over the stage, a fit climax to the comedy that has gone before. The people worked extremely hard and such as their points were, sent them over adequately. The less discriminating the audience the better the sketch will do. Rush.

Thomas and Ryan. Song and Dance. 15 Mins.: One. Grand Street.

These two young men have formulated a good routine of hard-shoe dancing. They open in red suits and change to gray street clothes later. The contrast is striking and shows a commendable effort to pay some attention to dress. One of the boys gives dancing imitations of several different walks, meanwhile changing hats to impersonate the different types. It is well worked out. A long drill at hard-shoe dancing closes the act with a rugh Walt.

### **OUT OF TOWN**

Vera Barrett and Co. (1). "Who's Who?" (Comedy). 16 Mins.; One (Special Drop). Bush Temple, Chicago,

This is the first big city showing of an act, the merit of which lies in Miss Barrett's excellent work as a doll. The offering can hardly be dignified by the title of sketch for the "plot" is forgotten. An actress in hard luck receives a letter from her mother stating a \$50 bill is pinned in the clothes of a doll. Finding this money and having the doll in her hands she imitates a little girl very nicely. She exits and a member of the same company who has trucked a piece of baggage on the stage at the opening of the act does some whistling; too much for the plot to be remembered. At length he opens the box and finds it contains a lifesized doll. Comedy follows which, if done with a "straight" man in evening clothes, would add strength to the act. When it is disclosed the doll is Miss Barrett, the act is over, though the story started has not been completed. She sings and the company whistles for a finish, marring the entertaining quality of the offering.

On the smaller time the act will be acceptable now; it was well liked at the Bush Temple. Miss Barrett's work is clever enough for any house if aptly introduced. Merry.

Hopkins and Axtell. Singing, Talk and Dancing. "Trolley Troubles." 16 Mins.: One. Haymarket, Chicago.

Mr. Hopkins comes out in evening dress and sings a "Broadway" song. Upon reaching the chorus Miss Axtell joins him dressed as a "kid." Both have appearance, which at once awakens interest in the better class of houses. For a second number she enters, reading a letter from "Heinie," an excuse for him in "Dutch" makeup, widely different from the general run. She again joins him in the chorus and he follows with a "spooch." Hopkins' "Dutchman" is not along conventional lines, and judged from the general, is ordinary. The third song is one of the "street car" kind, and when it comes to the chorus a street car travesty is presented which leads to the conclusion that this team will be heard from in the future. Their "street car" matter is clear away from all others and might be styled an improvement on the usual run of trolley fun. The work of this team at present makes a most satisfactory offering and the indications are that they will be doing still better work, as they are comparatively new to vaudeville. Merry.

May De Sousa. Songs. TT Mina . Full Stage Majestic, Chicago.

The American re-appearance of May De Sousa occurs after five years abroad. It was fitting that she should appear at the Majestic, as her first appearance on the stage was at the Chicago Opera House, another Kohl & Castle theatre, about a decade ago, when she sang "The Midnight of Love." Her accompanist was seated at a-piano on the Majestic stage in a drawing room set with a "centre door" where Miss De Sousa entered. Several steps led to the floor. Her first song was "Michaelmas" from "Carmen," which displayed her beautiful voice. The second, "Always Do as People Say You Should," was rendered without leaving the stage. A velvet curtain was lowered after the second number and she sang her third song in "one" with orchestra accompaniment. It was "The Sweetest Story Ever Told." Local pride contributed to her great success (she is a Chicago girl), but Miss De Sousa is quite clever enough to make good on her own account any place. Merry.

Violinist. 12 Mins.; One. Majestic, Chicago (Week Nov. 22).

Errac, "the wandering fiddler," has an offering, interesting not only on account of the ability of the artist, but owing to his peculiar mannerisms. He wanders on the stage as though walking along the street and although he plays several numbers, never gives sign that he realizes there is an audience "out front." He is a better musician than the majority of violinists, and his offering is artistic and entertaining. Merry.

Tosephine Toy. Singing. 15 Mins.; One (Special Drop). Colonial, Norfolk, Va.

One of the hits of the bill at the Colonial this week was Josephine Joy. She enters through a drop in "one," representing a wine cellar, singing a "stein" song and changes to represent Fritzi Scheff, whom she understudied for two seasons. She changes next for "Coming Through the Rye," making her entrance through a huge rye bottle in the drop. A medley of operatic and semi-classical songs makes the finish. Miss Joy dresses with the utmost taste and seems to have acquired the art of letting personality extend over the footlights. She should make good in important theatres.

S R. Hiller.

Nevins and Arnold. "Little Miss Manicure" (Talk and Songs). 15 Mins.; One.

Young's Pier, Atlantic City.

With a manicure table and two chairs for a setting, Miss Arnold enters singing a "manicure" song. At the table she begins work on a customer's hands (Mr. Nevins). During the operation there is bright patter. After a flirtation Nevins sings "Carrie." The last five minutes is taken up with a "scare-crow," Miss Arnold cleverly doing the "dummy." The act is a very neat one and was greatly I. B. Pulaski. appreciated here.

### **BILLS NEXT WEEK.** NEW YORK.

# COLONIAL: Valeska Suratt. Dazie. "I'lanophiends." Goldberg.

Goldberg, Farrei-Taylor Trio. Andy Rice. Billy Van. Three Hanlons. Four Boises.

### ALHAMBRA:

Billy B. Van and Beaumont Sisters. "Operatic Festival." Edua Luby. "High Life in Jail." Stuart. Stuart. Frank Morrell. Artols Brothers. Harry Breen. Ben Beyer and Bro.

### BRONX:

"Star Bout."
Ward and Curran,
Mike S. Whallen,
Marion Murray & Co.
Stepp, Mehlinger and Marion Mirray & Co. Stepp, Mehlinger and Klug. Selma Braatz. Mr. and Mrs. Gene Hughes. Murceus, Nevaro and Marceus.

### ORPHEUM:

Annette Kellermann Edmund Stanley ar Co.
Hoey and Lee.
Harry Tighe and Co.
Lluton and Laurence.
A. O. Duncan.
Makarenko Troupe.
The Kemps.

### FULTON:

l'auline Grace Hazard Junie McCree Currell and Cooke Curon and Herbert "Silent" Tult Murphy and Francis

### HAMMERSTEIN'S:

Chevaller
Flo Irwin and Co.
The Quartet The Quartet
Cook and Lorens
Davis and Macauley
Gillhan and Murray
Great Ringling

### AMERICAN:

Cecilia Loftus
Sydney Drew and Co.
Montgomery and Moore
Brengk's Models
Kate Elinore and
Sam Williams
Dorsch and Russell Georgia Camper Loretta and Dog John Zimmer (two to fill)

### FIFTH AVENUE:

Camillo Ober Musical Cuttys Imro Fox Orth and Fern James and Sadle Leon ard and Richard An derson Bonhair Troupe Boey and Leo Tleion Grantley and Co Paul Le Croix

### PLAZA:

Geo. Lashwood Four Mortons Nellie Wallace Raiph Johnstone Nicholson and Norton Harry Joison Austin Bros.

### GREENPOINT: Frank Fogerty. Willard Simms and

Co. W. C. Fields, Three Kestons, Dankmar-Schiller Arthur Righy, 3 Damonds Veronica and Hur) Falls.

### CHICAGO.

### MAJESTIC:

"Geisha Girls." Harry Bulger. Middleton Spellmeyer

### Chas. F. Semon Barnes ned Crawford. Thalla Quartet.

### AMERICAN:

R. A. Roberts Felly and Calre McMahou and Chap Thuntastic Phan toms"
"Divine Myrma"
Frank Bush
Watter James

# W. L. MAIN WANTS COLE SHOW VISITED CORRY TRYING TO BUY

# His Money Is Up Awaiting the Decision of the Estate of Martin Downs.

There are rosy prospects that Walter L. Main will again become an active factor in circus business. It has been known that for some time he has wanted to re-enter the game again and now comes a story from Corry, Pa., where the Cole show is wintering, that he is pretty close to buying that outfit.

It is known that when Main left Corry for a trip to New York last Tuesday he left behind an agent with pretty close to \$100,000 in Government bonds to cinch the deal if the estate of Martin W. Downs came to his terms during his absence. With Main to New York came a representative of the Cole show which makes it all the more probable that the deal is pretty close to consummation. The Geneva showman, if he "comes back," will do so on a larger scale than he ever has operated before, and there is no doubt but that he will be a prominent factor in next season's festivities if his present plans go through satisfactorily.

The Walter L. Main name is strong in the middle west and south particularly and it is in that section where the shows of those owners who are opposed to the Ringting Bros. will operate most extensively next season.

The Martin Downs estate is valued at \$100,448, of which \$37,000 is on deposit in Toronto banks. Main has made an offer for the property, which, according to all reports, Martin Down's son is satisfied to accept.

Out of the estate the widow receives \$15,000 and the rest, excepting a few obligations and bequests, goes to the son, James Downs.

It is generally accepted in New York that Main will acquire the property, only a few details remaining to be completed before the transfer is actually accomplished.

Circus people recall that Main was married in Pittsburg to a very rich bride last June and shortly after that event he began preparations to return to the circus end, having had a representative visit the Cole Show and give it a thorough looking Fer during the summer.

Main has in winter quarters in Geneva enough circus property to outfit a twenty-car show, and with the Cole Show property added he could put a forty-car equipment on the road next spring without any effort. Although he has not been active for two or three seasons, Main has retained the principal part of his original show, leasing horses and such other property as he could to other circuses.

### ENGAGED FOR CUBAN CIRCUS.

William Melrose and Miss Meers (Mrs. George Brown) have formed a new riding act and will be part of Pubillones Circus in Cuba the coming winter. George Brown remains in the States playing vaudeville time. Others who will join the circus are Tode Siegrist and his troupe of aerialists.

### FLOCKING SOUTH.

Dolph Pacheco is on his way south from New Orleans, from which city he sailed with a circus. The outfit carries a 100-foot roundtop and two 50-foot centerpieces. The show is made up of a number of acts with the Barnum-Bailey Circus. It was taken into the same South American territory by Pacheco in partnership with Deltorelli last year. The latter is not interested in the present enterprise.

The circus will be on the road all winter.

### DISSOLVES LONG PARTNERSHIP.

After a partnership lasting twenty-two years Horton and Linder, acrobats with the Ringling show the season just passed, have separated. Charles Lindner retires from the profession to take up a commercial occupation in England. Walter Horton sailed for England this week. He will take a new partner. The act has been reengaged for the Ringling show.

### RINGLINGS BACK FROM EUROPE.

John Ringling and wife and Alf T. Ringling and son arrived in New York on Tuesday after a six weeks' automobile tour of Europe. They went to Bridgeport, Wednesday, where Otto Ringling is in active charge of the Barnum & Bailey winter quarters.

While abroad the Ringlings engaged several novelties for their three circuses, but the list could not be obtained owing to the immediate departure from towr of both the brothers.

### PARKER SHOWS IN SPOKANE.

A dispatch from Spokane intimates that the huge canvas tent which covered the big apple show recently closed here may be purchased for shipment to Australia for use by The Australian Amusement Co., which operates a big circus.

II. S. Tyler, of the Great Parker Shows, is interested in the antipodean enterprise. He made the advances for the purchase of the top. Mr. Tyler is here with the Parker show in winter quarters.

### LUKENS BUYS ANIMAL SHOW.

Reading, Pa., Dec. 2.

Harry Luken has purchased the animal show of Gascow's, now wintering in Memphis. Tenn. The aggregation will be transferred to Mr. Lukens' winter quarters in this city. Fifty-six animals are in the collection.

With nine animal acts now traveling and Mr. Lukens' latest purchase he has more trained wild animals in his possession than any one man in America.

Billy ("Suds") Gillette, formerly with the Barnum & Bailey Show, who last season ran the privilege car for a few months with "101 Ranch Wild West," is now employed at Madison Square Garden, New York.

### LEAVES RING FOR STAGE.

St. Louis, Dec. 2.

Irene James, daughter of Frank James, the one-time Missouri train bandit, will forsake the spangles of a circus rider for the limelight of the stage, the Post Dispatch says.

For two seasons Miss James has been one of the star equestriennes of the Ringling Brothers' circus. She is about to become a member of the Imperial Theatre Stock Company.

Irene is well known here, where she was Mrs. William P. Dyer, of Ferguson, St. Louis county, and she used to "break" fractious horses. She secured divorce in East St. Louis and given her maiden name last January.

Charles E. Corey, general manager of the Hagenback-Wallace Shows, will be married in Lafayette, Ind., Dec. 9, leaving at once for Europe to secure attractions for next season with the circus.

Max Dillae and Geo. Searcy have signed with the Forepaugh-Sells Show for next season.

There is a report that Charley Thompson, last season adjuster and assistant manager with the Buffalo and Pawnee Bill Shows, will be with the Forepaugh-Sells Shows in a similar capacity next season.

Joseph Mayer left this week for Billy Muldoon's physical culture resort, north of the Harlem River, for a fortnight of rest. He is suffering from a nervous breakdown.

E. H. Wood has retired from the circus business and settled down to mercantile pursuits in New York. His last circus engagement was as manager of Buffalo Bill's No. 3 car, last summer.

Roy Gill, who was treasurer of "101 Ranch Wild West" this season, has gone to St. Paul, Minn., to be treasurer of the Shubert's new Lyric, opening about Dec. 1.

### BABOON ATTACKS MAN.

Portland, Ore., Dec. 2.

Frederick Wilson, an animal trainer from Brazil, Ind., had to fight for his life here last Saturday when a pink-tail baboon in the animal show Wilson is traveling with attacked the trainer while in its cage.

The fight lasted for thirty minutes. The baboon had Wilson by the throat, but the trainer bested the beast while standing. When he fell exhausted, the animal viciously attacked him. Monkeys in the cage shricked, and this attracted the attention of employees who rescued Wilson. He is in a precarious condition.

James H. Gray, formerly part owner of the Sells-Gray Shows, is now serving the last months of a two years' term as mayor of Santa Rosa, Cal. He has been negotiating with a view to returning to circus life if the right opportunity affords.

The Sells-Floto Show has placed an order with a New York animal dealer for a giraffe and a hippopotamus, which is taken as an indication that its menagerie will be further enlarged for next season.

"Punch" Wheeler was called to his home in Evansville, Ind., last week to attend the funeral of his brother; going thence south for the winter.

George Heckman, who was manager of the Sells-Floto No. 1 Car, has been engaged by the John Robinson Show as press agent for next season.

Geo. H. Degnon, excursion agent for the Buffalo and Pawnee Bill Shows, has gone to Chicago to spend the winter, departing from his usual custom of staying at his home in Newark, N. J.

Fred M. Hall, press representative with the Buffalo and Pawnee Bill Shows, has returned to his regular winter work with the New York Press as special writer.

### RELEASED!

Jokes heard in New York this week, with probable dates when first told,

Will you be true when I'm gone? Yes, but don't be gone long. (Pastor's, 1905.)

Don't you wish you could dance? Yes, don't you? (Gould and Suratt, 1907.)

Would you call for your Ma and Pa if I were to kiss you? Why is it necessary to kiss the whole family? (Howard and Barrison, 1908.)

A "two act" mixed up over a query. The finale: How did you come to ask such a question? (Favored by German teams since '95.)

"What is the size of your hat? 67%. "9-10-11," says the other fellow. (Other fellows did the same two or three generations back.)

It must be hard to lose a wife. Hard! It's almost impossible. (Popular in '92.)

If a girl is five years old and a man thirty-five years old, the man is seven times as old us the girl, isn't he? (Yes.) In five years the girl is ten and the man forty. Then the man is four times as old, isn't he? (Yes.) In five more years the girl is fifteen and the man forty-five. Then he is only three times as old, isn't he? (Yes.) How long will it be before the girl catches up? (First condundrum given children at the installation of the Normal School system in America, 1789.)

Archie was told that twins had arrived in the family, and replied, "My mother always gets a bargain." (Sydney Grant, 1906.)

"The doctor says I must take this bottle of medicine two days running and then skip a day." (Long ago.)

### THE EMPIRE SHOW.

This Tom McRae is a handy little fellow to have around a show, and particularly one not strong, as "The Empire Show." Jesse D. Burns has put on a new first part, "A Night in a Rathskellar." He is using the burlesque McRae had last season on the Eastern Wheel. It is called "The Two Pikers." McRae is one, and the whole burlesque for that matter. His "hare-lipped" performance brings a laugh a minute. He has good methods and handles dialog effectively.

"The Rathskellar" skit is a good idea, taken from the Mike Simon act which appeared for a few weeks in vaudeville a couple of years ago. While the idea is good, it doesn't seem to have been handled right, for the greater part. If Mr. Burns will proceed in this sketch as though the eating and drinking place below the street (where the piano is for the purpose of making music) was for visitors to have some fun, "The Rathskellar" should develop into a big entertaining opening.

As it is now, the piano does not go into action until near the finish, and only then does "The Rathskellar" secure the "atmosphere" necessary to it.

McRae is the "tough waiter." There is a Salvation girl (Lillian Washburn) and sufficient characters, but they are not made to blend or stand out excepting McRae.

There's no getting away from the fact that when but one of ten "numbers" receive an encore, something is wrong somewhere. "Good Luck, Mary," sung by Cora White in tights to Luella Temple (as the girl) received a light round af applause, enough, at any rate, for the orchestra leader.

This young Miss Temple is a nice. pretty girl, with red cheeks, normally it is imagined, though Luella takes no chances, and smears herself with rouge. She has a great pair of eyes, but without much understanding of how to use them, and Luella doesn't believe in silk stockings or tights. When a young woman must wear one pair of tights all through the show, as Luella does, she might at least have them of silk. This is the poorest kind of dressing for a girl. Probably no one in the house overlooked that pink pair of fleshings when Miss Temple appeared in the burlesque singing "Jungle Moon" still wearing them. Excepting a couple of fairly good looking costuming schemes, the dressing is quite ordinary throughout the show.

Something seems to have gone wrong with the numbers. In "I've Lost My Gal" one-half the chorus appearing had hunting costumes on. There was no earthly connection between the dressing and the song. It happened in a couple of other songs, indicating numbers had been changed about or replaced. During the show the scheme of bringing on half the girls to back up the song leaders was followed often.

There was a bit of careless dressing as well. In "When the Tide Comes In" the girl who led it was shy of a belt. Even though her suit was not made for one, it looked that way. Some one of the principals did a half-hearted "cooch," and there was an "Oriental" affair called "Pearl of the Harem." It's almost too bad that chorus girls for sixteen, eighteen

or twenty a week must be called upon to indulge in a near "cooch." There are some chorus girls in this bunch of seventeen, more or less, who can likely recollect more about burlesque than is recorded in history. A few will pass for looks. One is a really good looker, but none of the women have voices, proven almost disastrously when McRae in his song "Won't Go Home Until Morning" makes each of the choristers sing a verse. Their voices are so weak or worse that McRae should frame this up for nothing but comedy.

In "The Two Pikers" McRae gets in his funny work and a quartet there is a big scream. McRae makes it so funny anybody must laugh. Miss White sings "Billiken Man" in this, but "I'd like to Live in the Moon," programed for James O'Neal (of the Garden City Trio, New Acts) was not sung. Since the Garden City Trio, with its three men, holds all the good voices of the organization, it would seem policy for the men to sing as much as possible.

It is this burlesque, with the olio, that holds up the performance. Rose and Ellis and Barton and McCue are new acts to this section. Each is under New Acts. They do much for the vaudeville end. Miss Fontaine has a contortional specialty to open with. J. Theo. Murphy and Miss Washburn have a "two-act" in "one" with some talk and songs that Murphy puts over to much laughter. His verse in "Marching Through Georgia" is very good. Some of the material is a trifle spicy; just enough to make it enjoyable. Other of the matter is not new, but it made good.

The Wheelers may have been added last week at the Eighth Avenue. Wheeler is trying for new things in juggling, and approaching more the Jap style of performance. One new trick with a large and small parasol was unusually excellent, though six misses were made before he accomplished it. Miss Wheeler looks well, having a couple of her own tricks. If Wheeler will insert some comedy to live up to the tramp costuming, he ought to be able to place this act in right.

There are several principals. Tom Nolan is one, playing a light-waisted Irishman at first, and the same sort of "Rube" afterwards. If memory is right Tom Nolan and Cora White formerly did an olio turn, but they are not doing it now, unless to replace The Wheelers in other stands.

"The Empire Show" will pass. McRae takes care of that. To those not seeing him before, he is very funny. With the opening of "The Rathskellar" brightened up, good, swinging numbers introduced that must be encored, Burns may yet have cause to be proud of his show.

Sime.

### WEEP FOR MAY.

May Flanagan, known to vaudeville artists as the telephone operator in the New York Theatre building during the regime of "Advanced Vaudeville," and later in the same capacity as reigning patroness of the switchboard of the Joe Wood establishment, was married recently. The bridegroom is an electrical engineer, and unexpected orders sent him away from his happy home Monday to take up a post along the Panama Canal line. So May remains in New York a weeping bride.

### "MAJESTICS."

"The Majectics" was the first of Fred Irwin's shows to strike the Big Town this season. Mr. Irwin has made very few changes in the show from last season. There are one or two new faces, and perhaps a new song or two. "The Majestics" was a bully good burlesque show before. It is just as good a one this year. Even with the many current reports of huge amounts spent on productions, the burlesque producers will have to take off their hats to Irwin when it comes to putting on a show. There is consistency and reason for things in an Irwin show. "It's brainwork, you know, brainwork" (apologies to Arthur Prince). That expresses it, however Anyone at all familiar with burlesque will recognize this after watching the show for fifteen minutes.

It runs a solid two hours and a half. In all that time there is never a drag to the action and not a tiresome minute.

Everyone in the show works. Although the two comedians are featured, no one is slighted because of this. Twenty-six women are carried. Five or six are principals, but none has any hesitancy about jumping in with the chorus and working in the "numbers."

It is a good-looking lot of principal women that the show displays. The chorus is not at all lacking in this respect, although one or two of the costumes show the effects of hard usage and do not help the girls in their desire to look well.

There are several numbers miles ahead of the general burlesque standard. Probably the best is "I'm Thirsty All the Time." A male chorus of eight men and the two comedians back up Joe Bonner in it, and it is a real delight. The number took from six to nine encores, although it was in the show last season and just as popular then. A number with all men participating like this one is a novelty.

"Marie from Paree" lead by Marie Hartman, is a ripping number, and through the sensible handling of it by Miss Hartman, becomes a winner. These French things usually-are sad affairs, but Miss Hartman does not try to squeeze a "Ze" out between each word, paying more attention to "getting it over" and putting her efforts into a gingery manner of doing so. "The Best of Friends Must Part" and "Dinah Lee." both lead by Evelyn Walker, were also among the well-worthmentioning. The first is a direct steal from "So Long, Mary" in "45 Minutes from Broadway." It is excellently handled. The latter accomplishes results entirely from staging. The effect with the chorus are about the top-notch in "number producing."

"Fatty" gave Edith Hollander a chance to break-in. It is a good "kid" song, helped along by the comedians. "The Latest Fad" brought out striking dressing and figured among the best. There were several other numbers, all capital.

The pieces, so far as plot is concerned, don't amount to much, concerning two Germans abroad. While Irwin was putting on a good singing show, he didn't forget that a burlesque show to be good must contain laughs. There is comedy and good comedy galore.

Gus Fay and Joe Hollander are the featured comedians. Both are good "Dutchmen," admirably suited to each other. Fay is the short, fat type, laughing all

the time, while Hollander is of the tall, thin variety, with a face that is complaining continuously.

The pair work all through the show without any familiar burlesque bits cropping out. In fact, there are not any certain periods laid aside for business. The comedians just happen on; sometimes alone, sometimes in the middle of a number, not interfering with anyone else, however, and bringing laughs at every turn.

In the "French Prison" scene, two men are a scream for fifteen minutes. There is something funny in every "bit," and they get the most out of all of it. "The Last Quart" (the stealing of the contents of the pitcher of beer) made the house laugh as much as ever. Fay and Hollander do a great deal during the performance, at every appearance they are welcome, and their excellent work goes a long way towards making the show, the show that it is.

All the honors don't rest with the comedians, though. The women principals do their share. Florence Bennett has big type on the program, and there are many excellent reasons for it. There may be one two women in burlesque who can tie Florence for wardrobe, but it is a certainty that there isn't one who has her beaten. It isn't wardrobe alone however. Miss Bennett can carry the dresses, and if she did naught but walk across the stage in each gown, that would be enough. A "Brinkley" number was led by Miss Benett, who takes second only to Annabelle Whitford for "the tall and beautiful."

In several other numbers Florence was prominent, and her presence supplied a classy dressiness to the stage picture.

Evelyn Walker, also a pretty giri, but in a much quieter way, was a delight. She has a good little idea of her own about putting a song over which might not exactly agree with Sophie Tucker's. still it is much more pleasing to the ear. Three numbers fell to Miss Walker's lot. and each proved a winner, Marie Hartman came nearer a soubret than any of the other women principals, although she is hardly in the soubret class. A good-looking blonde with plenty of ginger and magnetism Marie holds her own with the others. A couple of numbers besides a very good imitation of Eva Tanguay kept her in the front. Marie fell down a little in the wardrobe department. It is not good form to wear the same dress in both acts.

Edith Hollander had a bit to do here and there, and acquitted herself nicely. Miss Hollander wore several pretty and becoming frocks.

Magda Dahl, billed as "The American Nightingale," sang a couple of songs in a pretty voice. It probably would do just as well to cut out one of the songs, holding "The Last Rose." One of the Lussiens Sisters, a great, big girl with the bestnatured face imaginable, has plenty to do. and through her size, mainly, put over several big laughs. She should be told quietly, but firmly, that she is no prima donna. Her voice all but wrecked one number.

Several of the men had odd bits, and each in turn did exceedingly well. A better crowd of men has probably never been placed with one burlesque show. Roy Cummings gained a little hand for himself, with some fast dancing that augers well for Roy. He might have been given more to do. The Cohan imitation

is more of a handicap to him than anything else, but a good thing about it is that he doesn't seem to take it seriously.

The Murray Hill Theatre was sold out last Friday night, and a better audience and show will probably never meet in the house again. If Fred Irwin's other two shows are half as good as "The Majestice" they will do.

\*\*Dash.\*\*

### FASHION PLATES.

The show that Harry Montague's "Fashion Plates" are offering at the lighth Avenue this week is not a buresque show. That sums up the trouble in one sentence.

"My Uncle from New York," the piece the "Fashion Plates" are playing, is a two-act farce. The acts are separated by a short olio of three acts.

Besides this olio this week (as added attration) John L. Sullivan and Jake Kilrain are appearing. Tuesday night there was not more than a half a house in to see the doings. The program gives Montague credit, or at least places the responsibility on his shoulders for the show.

The idea of the farce has been done innumerable times. It is the familiar wayward nephew who is sent to distant parts by a wealthy uncle and put on an allowsnce. In order to increase the allowance the nephew writes of his marriage and later of his becoming a father of a boy and then a girl. The uncle decides to pay him a visit. A famly has to be provided and this forms the basis.

There are opportunities for good legitimate fun. Boiled into a twenty-five minute sketch it would do nicely, but stretched into an evening's performance it is tiring before it is half over. The company—for the farce—do very well, but for a burlesque show there is no one adapted for burlesque, unless capable of doing more than this piece allows.

A chorus of sixteen girls is carried. If the rules and regulations didn't demand it they could be left out entirely. The girls figure in about four or five numbers, breaking into the farce at the most unheard-of times. It is probably done to give the principals involved a little respite. Of the three or four costume changes, one only attracted attention. It was in "Love Me, Honey."

The costuming commenced with the girls in pink tights under their dresses, and the same pink tights prevailed throughout the performaince. The same thing happened in another show which played the house within the last few weeks. At this rate the audiences will soon figure it will be cheaper to buy an old pair pinks and sit home in the parlor, looking at them all evening.

The girls when they are on the stage seemed willing enough, one youngster in particular (the messenger boy), she was working all the time and for good looks carried away the honors (principals included in the beauty contest). Another number worth while, principally through the good voice of Elsa Leslie, was "Amo." The others amounted to nothing and got the same.

Harry Montague leads, playing the Uncle rather well, although there is too much of him. Mr. Montague might improve his appearance by securing a better fitting wig. The one now used is anything but a good advertisement for the maker.

Edward H. Clark, the nephew, makes a very good-looking straight man, wearing his clothes well. His work was also good, although he was a bit too much the actor all the time. Lew Dunbar, the improvised son, led a number or two besides being on the stage almost continuously during the piece. To Dunbar fell most of the comedy and for a straight comedian he did very well. General mugging is not brilliant comedy, however, and it spoils Lewis' looks. A good dresser placed properly and with close attention to his work, Dunbar should blossom out in the proper direction.

Lou Morgan is not a bad "Dutchman" and his greatest need seems to be opportunity. It could be easily arranged to spread Morgan a bit and the piece is sadly in need of just the sort of comedy he seems able to send over.

Caroline Duncan can read lines intelligently and does very well as the hotel keeper's wife, but when she wears a semisoubret dress and does the polite, Caroline is not there. The dress at least could be improved. It is as unbecoming a gown as could be devised for her generous figure.

Pearl Turner as the maid is a cute little trick with a snappy manner, but no voice. Her neat, trim little figure was always a welcome sight. She wore a couple of pretty soubret costumes.

Elsa Leslie figures in a small way. Miss Leslie has a bully singing voice and it could be used to better advantage than it is now. She sings two songs in the olio. Both songs were used by her in another show last season. There have been a few good songs written since.

Others in the olio were the De Muths, who scored strongly with first-rate whirlwind dancing. Lou Morgan and Ollie West were in the olio a few minutes and were liked.

"The Fashion Plates" have not a good show, especially for burlesque. Some one must have realized this for in addition to John L., the pictures of the Corbett-McCoy fight were shown.

Dash.

### **HEADLINERS NEXT WEEK**

Geo. Lashwood, Plaza.
Chevalier, Hammerstein's.
Valeska Suratt, Colonial.
Billy B. Van and Beaumont Sisters,
Alhambra.

"Star Bout," Bronx. Annette Kellermann, Orpheum. Frank Fogerty, Greenpoint.

### CHICAGO.

R. A. Roberts, American, "Geisha Girls," Majestic.

### BOSTON.

Eltinge, American. Eleanor Gordon, Keith's.

A motion was made last week in the Supreme Court to place the action of Bert Cooper against Vesta Victoria on the short cause calendar. Miss Victoria's attorneys asked for a delay of three months so the singer could leave in order her affairs on the other side to come over and testify. Decision was reserved on the applications.

Lulu Glaser began rehearsals of a new comedy Monday. The name has not as yet been given out by the Shuberts.

### COLONIAL.

It was probably no easy matter laying out this week's bill at the Colonial. Although the program was twisted about after the programs had been printed, it was still anything but a satisfactory variety program. A wait of nearly five minutes between the first and second numbers delayed the movement right at the opening. It was left for Hoey and Lee, two numbers later on, to swing the crowd into line. Later Edmund Stanley and Co. (New Acts) with an operatic sketch followed the Dazie pantomime. Although there was an intermission between, this arrangement worked to the disadvantage of Mr. Stanley's opening and also the show.

Harry L. Tighe is back in vaudeville once more with a revised edition of "The College Boy." In this instance the piece is called "Books." The college room set is retained. "The grind" and "the sporty boy" are also there. A farcical story runs with the present arrangement. Tighe mistakes his room-mate's father for a booking agent, and his sister for a "Salome" dancer. Not a new idea, but one well worked out in this case and carried along riotously by Tighe and his colleagues. A couple of songs are sung. One more could be. The star has surrounded himself with capable people who each win approval. The present arrangement with a better finish, which should be an easy matter to supply, is more valuable to vaudeville than the former offering, being stronger in the comedy department.

Linton and Lawrence also seem to have what might rather be called a new arrangement than a new act. The pair hold their frolic in a music store. Harry Linton is the clerk pro tem, and Anita Lawrence a prospective buyer. Talk of the "pun" style runs through the piece and for producing laughs it is, as could be expected, but partially successful. Miss Lawrence does her neat little dance which wins favor, but her song, not a good one in itself, does not get over. Most of the applause and laughter comes from Linton's song at the piano, which he has used for a long time and which every college boy in the country knows eight or ten verses of different descriptions on. A neat finish put some applause where it was most needed.

lloey and Lee, on No. 4, were the first to really start things. The team, with fresh talk about various current topics, caught laughs innumerable, and the several good parodies at the finish brought four or five bows.

Ernie and Mildred Potts opened the program with very neat bag punching, singing and dancing. The bag work attracted most attention. Mr. Potts alone participates in this, doing some attractive punching.

Jim Thornton was a big laugh, next to closing. There is new talk along Thornton's usual lines.

Dazie is the headliner. From the many late arrivals and the capacity house when she came on, the little dancer is drawing business. Several wonderful baskets and bunches of flowers were passed over to her.

A. O. Duncan followed a bad wait, but went through evenly.

Makarenka Troupe (New Acts).

Dash.

### HIPPODROME

The new circus program of eight acts opened at the Hippodrome on Monday last. All appear shortly after the opening of the performance, during the scene "At Old Point Comfort."

Desperado was added to the bill, and closed the variety show with his sensational leap from the stage-side of the Hippodrome dome to the long incline, which he strikes on his chest, sliding down, and caught up at the end by a "loop." Desperado stood on a small platform near the roof. He must have been about 70 feet from the stage and 35 from the top of the incline. The dive just seems to be an even chance whether Desperado will land on his chest or in a hospital. He is a pale, slightly built German, the last man in the world anyone would select as possessing the nerve to attempt this dive. It has everything stopped for sensationalism, begot mostly through anticipation. The strain while awaiting Desperado's actual dive is tremendous, and the buzz over the possibilities caused a hum. It's a hard act to handle for the stage management. The rigging must be set. About twelve minutes were required Monday to do this. The venturesome fellow received a great big volume of applause.

The legitimate applause hit of the circus show was the "double riding act" of Ella Bradna and Fred Derrick, just back from the Barnum-Bailey show. Miss Ray Thompson (New Acts) opened, using the ring. After her came Thalero's Novelty Circus (New Acts), also in the ring, and Bradna and Derrick followed, giving three consecutive ring acts, a poor arrangement, but made necessary to prevent the removal of the circular track from the stage.

The appearance of the riders with their two handsome, iron-gray horses brought applause. There is no riding act which dresses so well as this couple, Miss Bradns particularly. When she changed costume for the riding on the single horse, her handsome little Frenchy dress even made the large chorus assembled behind involuntarily applaud. Bradna and Derrick can ride. There's no double riding act of the two sexes who reaches them. They are working every minute, take their jumps or leaps cleanly and without misses, and also always are attractive to the eye. Derrick is showing "new stuff" in his riding, doing some remarkable pirouetting abareback, with several new twists and turns over the horse's withers.

The Lorch Family (New Acts) occupied the stage alone. The Five Perez (New Acts), Three Ploetz-Larellas (New Acts) and the Manello-Marnitz Troupe occupied the stage together, all performing acrobatics of some kind. The Perez had the center, taken away from them for the finish of the Manello-Marnitz turn, when the latter played sleigh bells while in head-to-head position. The melody was "Rings On My Fingers." It was literally true. They did very well.

The new circus show is not a fast nor big one. The addition of Desperado was an excellent move. The picker of the others might have done a whole lot better for the number of people and turns engaged—perhaps also for the money paid. In the three acrobatic acts showing at the same time there are ten women out of a total of thirteen people in all.

LIKE A PHOENIX WE RISE FROM ASHES

COMEDIANS AND LAUGH GETTERS

Last Week, Fulton, Brooklyn; This Week, American, Newark. Plenty more good time to follow? Maybe!!

Ask WM. MORRIS

# VARIETY ARTISTS' ROUTES FOR WEEK DEC. 6

WHEN NOT OTHERWISE INDICATED.

(The rontes here given, bearing no dates, are from DEC. 5 to DEC. 12, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers of agents will not be printed.)

"B. R." after name indicates not is with Burlesque Show mentioned. Route may be found or "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

Adair Art 801 So Scoville Av Oak Pk III
Adams Mark Knickerbocker B R.
Adams & Alden Orpheum San Francisco
Aitken Edgar Hastings B R.
Alberts Lee 14 Frobel 111 Hamburg Ger
Alburtus & Millar Palace Sunderland Eng
Alexander & Berties 41 Acre Lane London
Alfertta Orpheum Kansas City
Ali Hunter & Ali Claude Pl Jamaica N Y
Allen Leon & Bertie 118 Central Av Oshkosh Wis
Allison Viola Moulin Eouge B R.
Allison Mr & Mrs Oriterion Chicago

### ALRONA-ZOELLER TRIO

OOMEDY ACROBATS,
Agent, PAUL DURAND, Long Acre Bldg.,
N. Y. C.

Alpha Troupe Majestic Johnstown
Alpha Troupe Saginaw Mich
Alpha Troupe Saginaw Mich
Alton & Arlies Girls Will Be Girls
Alvias The 801 E Weah Springfield III
Alvin Peter Grand Canton O
Alvin Bros Lid Lifters B B
Ames & Corbett 978 Gordon Toledo O
Ameta Wintergarten Berlin Ger
Almora Helen Imperial B R
Alpha Quartette Temple Grand Rapida
Alirona Zoeller Trio 259 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvarettas The Jersey Lillies B R
Almerican Newboys Quartet Majestic Ann Arbor
American Newboys Quartet Majestic Ann Arbor
American Newboys Quartet Majestic Ann Arbor
American Cowboy Four Blee & Barton B B
Andarson & Evans 8636 Gates Av Brooklyn
Andersons Four National Htl Chicago
Apale's Animals Kettl's Boston
Appleby B J Lubins Baltimore
Ardeil Lillian Frivolities of 1919 B B
Arlington Four Orpheum Minneapolls
Armond Grace 810 Dearborn Av Chicago
Arthn Mae 15 Unity P! Boston
Atkinson Harry Trent Trenton
Atlantia & Fisk Yale Kansas City
Auer S & Q 410 S0 4 Av Mt Vernon N Y
Auger Geo W 12 Lawrence Rd So Ealing Eng
Austin & Towsing Orpheum Portland
Avery W E 5006 Forrestville Chicago
Axtell & Henle Grand Cleveland

Bander La Velle Trio Bijou Jackson Mich Babe Griffin Dainty Duchess B R Babe Clark Dainty Duchess B R Baker Chas Miners Americans B R Baker Harry 3042 Reno W Philadelphia Bail & Marshail Mattoon & Aurora III Banks Duo Breazeule 12 Columbian Cincinnati Barber & Palmer 017 No. 22 So Omaha

Bards Four Idora Pk Oskland Indef
Barrett Sisters Orpheum Oskland
Barrett Sisters Orpheum Oskland
Barrett Sisters Orpheum St Paul
Barry Blchards Co Orpheum Portland
Barres & West 418 Strand London Eng
Barron Geo 2002 Fifth Av N Y
Barron & McCuse Empire Brooklyn
Barset & West 418 Strand London Eng
Barron & McCuse Empire Brooklyn
Barsett Mortiner 270 W 39 N Y
Barset & Neville 93 Goffe New Haven
Bates Will Mardi Gras Beauties B R
Baum Willis De Rue Broe Minstrels
Barton Ida Dalnty Duchess B R
Be Ano Dno Majestite E St Lonis
Beard Billy Anderson Louisville
Beardsley Sisters Union 211 Chicago
Bedell Bros Kecucey's 3 Av N Y C
Bebrand Musical 52 Springfield Av Newark N J
Bebr Carrie Ob You Woman B R
Belmed Musical 52 Springfield Av Newark N J
Bell Boys Tho Majestite Dalla
Bell & Richards Hovard Boston
Bells Dancing Four 12 Wass Spokane
Bellemonring The 112 5 Av Newark
Bellemonring The 112 5 Av Newark
Bellemonring The 112 5 Av Nickley
Bennett Bros 258 W 58 N Y
Bro

Brandons Musical 13 Majestic Mongomery Brennen Sam De Vere's Show B R Brennon & Downing Poli's Worcester

### BRADY AND MAHONEY

"The Hebrew Fireman and the Foreman DEC. 6, MARYLAND, BALTIMORE, Oh! You Ward, Clars & Co.

Brennon Lillian Miss New York Jr B B
Brianzi Romeo Oh Yon Woman B R
Brianzi Guiseppi Oh Yon Woman B R
Brice Fanny College Girls B R
Briggs L C Gorton Minstrels Indef
Brigham Anna R Lady Buccaneers B R
Broadway Boys 1553 Bway N Y
Brooks & Jeannette Sell West Bronx N Y C
Brooks Harvey Avenue Girls B R
Brophy Alice Dainty Duchess B R
Brower Waiter Avenue Girls B R

# 5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS."

Brown Dick Brigadiers B R
Browning W E Convicts Sweetheart Co Inds?
Browning & Lavan 895 Canldwell Av Bronx N Y
Bruce Alfred Sam Devere B R
Bruces The 120 W 27 N Y C
Brunette Cycling Vanity Fair B B
Bruno Max C 100 Baldwin Elmira N Y
Bryant May Columbia B R
Buchanan Dancing Four Commercial Htl Chicage

# **BUCKLEY'S DANCING DOGS**

WEEK DEC. 6, CHEYENNE, WYOMING.

Bunchu & Alger Bungalow Sait Lake
Burke-Chas H Reeves' Beanty Show B R
Bush & Peyser Orpheum Atlanta Ga
Burke & Farlow 4037 Harrison Chicago
Burns & Emerson 1 Pl Boledieu Paris
Butler May Columbia B R
Butler Frank Colombia B R
Butt Wm P & Danghter 133 W 45 N Y
Burtino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton—H B Haymarket Chicago

Burton Irene Reeves' Beauty Show B R Burton Courtney Reeves' Beauty Show B R Byers & Hermann Majestic Kalamasoo Mich Byron Gleta 107 Blue Hill Av Roxbury Mass Byrne Golson Players Matinee Girls Co Indef Byrne Myrtle Grand Portland

Caesar Frantz Co 112 5 Av Chicago
Caim Pauline Hastings B R
Cameron Ella & Co Kendzie Av Chicago
Cameron & Gaylord 5966 Kennerly Av St Lonis
Campbell George Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Brady Hastings B R
Campbell & Brady Hastings B R
Campbell & Brady Hastings B R
Canfield & Brady Hastings B R
Canfield & Kooper Lid Lifters B R
Canfield & Kooper Lid Lifters B R
Cantuay Fred R 6425 Woodlawn Av Chicago
Caradia Billy Idea O Scope Montreal
Carberry and Stanton Airdome Chattanoega Tenn
Cardownie Sisters 244 W 39 N Y
Carle Irving Majestic 51 Worth
Carlin & Clark Orpheum Ogden Utah

# CARLIN AND CLARK

THE GERMAN COMEDIANS, Nov. 29, Orpheum Salt Laks City. Dec. 6, Orpheum, Ogdsn.

Carmen Zara Trio Poli's Springfield Carrays The Slaters Pottsville Pa Casmus & La Mar Box 247 Montgomery Ala Caron & Farnum Bljou Dubuque Ia Caivert Mable Sam Devere's Show B R

"CHRISTMAS AT HIGGINS"

Great Eural Comedy Playlet,
By Evelyn Weingardner-Blanchard.
NOW PLAYING WESTERN VAUDEVILLE
ASSOCIATION TIME.
Direction, PAT CASEY.

Carson Bros 623 58 Brooklyn N Y
Carson & Willard Orphenm Minneapolis
Carroll John Arenne Girls B R
Castano Watson's Big Show B R
Casad & De Verne 312 Valley Dayton O
Carter Harriet Reeves' Beauty Show B B
Celest 74 Grove Rd Clapham Pk London
Chapman Sis & Pick Orphenm Lima O
Champion Mamie Wash Soc Girls B R
Chame & Carma 2516 So Halstead Chicago

### USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Theatre	City	State
		lress

CARDS WILL BE MAILED UPON REQUEST

# IUND STANLEY AND CO.

in one act Grand Opera, with Mlle. Hortense Mazarett and Miss Othella DeMoss NIFTY NOTES



EMOW US HENCEFORTH SIMPLY AS

# NORA BAYES and **JACK NORWORTH**

# "RACTIME"

We publish all our songs with J. H. REMICE. He publishes all his children in Detroit. He pays us four cents a copy on all earn seage. We wouldn't want to pay him four cents a copy on all his children. WE'RE GLAD WE'RE MARRIED.

Chatham James Avenue Girla B R
Chatham Sisters 419 2 Av Pittsburg
Chatham & Wallace Star Fenn Yan, N Y
Cherle Doris 23 E 99 N Y C
Chester & Grace Majestic Ft Worth
Chevaller Louis & Co 1553 Bway N Y
Chip & Marble Keith's Boston

# CHRISTY and WILLIS

UNITED TIME.

Chubb Ray 107 Sprace Scranton Pa
Chantrell & Schuyler Orpheum Cambridge O
Circumstantial Evidence Orpheum Sloax City Ia
Clarke Florette Byrnea Bros 8 Belia Co
Clark & Duffy Metropolitan Minatrela Indef
Clark J W Orpheum Kansas City
Clark & Turner Fashlon Platea B R
Clarke Willfrid Lambs Cinb N Y
Clare Frances Boa Tona B R
Claric Frances Boa Tona B R
Claton Carlos 235½ 5 Av Nashville Tenn
Clayton-Drew Players Metry Maldena B R
Claire Ina 240 W 52 N Y
Childres Grace College Girls B R
Clayton Renle & Baker Waverly Htl Jacksonville
Clemena Cameron 462 Colmmbla Rd Dorchester Mass
Clever Trio 2129 Arch Phila
Clifford Dave B 178 E 103 N Y
Clifford & Bnrke Hathaway's New Bedford
Clipper Comedy Sour Sid Houston's Chicago
Clipper Quartette Majestic Galveston
Clito & Sylvester 928 Winter Phila
Clure Raymond Poll's Springfield
Clyo & Rochelle 87 Park Attleboro Mass
Cody & Lynn New York New York Indef
Collinson Trio Howard Keith's Columbus O

# **COLLINS AND HART**

"LITTLE MEMO."
Dec. 6, Metropolitan Opera House, St. Paul.

Comstock Ray 7321 Cedar Av Cleveland
Conboy Keleey Gayety So Chicago O
Conroy & Le Maire Co Haymarket Chicago
Cook Geraldine 675 Jackson Av Bronx N Y Bolse
Cooper John W 119 Wyckoff Brooklyn
Cooper Harry L Imperial B R
Corcoran & Dixon Bon Tona B R

### CORBETT and FORRESTER

"THE LADY LAWYER."
(Copyright Class D, XXc., No. 16,839.)
By Jack Gorman. Morris Time.

Cordua & Maud 104 E 14 N Y
Cotton Lolo Garrick Ottumwa Ia
Cox Lonzo & Co 5511 W Lake Chicago
Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings B R
Crane Finlay Co Galety Springdeld III
Croo & Co Majestic Houston
Crosbys Onna Griffen Toronto
Cross & Maye 1313 Huron Toledo O
Cullon Brox Aendemy Lunchburg Va Cross & Maye 1313 Huron Toledo O Cullen Bros Academy Lynchburg Va Cunningham & Marlon Orpheum Omaha Curtis Carl Hastings B R Curtis Violette New Mission Salt Lake Curzon Sisters Haymarket Chicago Cutting & Zuida 1533 Bway N Y Cuttys Musical Wintergarten Berlin Ger

Dagwell & Natalle & Aurle Keith's Providence Dale bottle 252 W 36 N Y Dale & Boyle Bennett's Ottawa Daleya The Bennett's Hamilton Can

DEC. 6, COLONIAL, N. Y.

Daley Wm. J. 108 N. 10 Phila Dalv & O'Brien Majestic Cedar Rapids Dalton Harry Fen 175 Irving Av Broot Danneel & Farr The Ducklings B R Darmody Orpheum Mansfeld O Darrow Clyde Knickerbocker B R Daum George Alliance Ohlo Davis Edwards Chase's Wash

Davis Bros 4 Blandy Zanesville O
Davis Relle Orpheum Spokane
Davis Belle Orpheum Spokane
Davis Imperial Trio Richuond Hitl Chicago
Davis Bora Avenue Girls B R
Davis Walter M Bon Ton B R
Day William Hastings B R
Day Carlie 2715 Wabash Av Chicago
Duzlo Colonial N Y

Month of Dec.—Circus Carrs, Amsterdam Holland.

Month of Jan.—Schumann's, Frankfort, Ger. Booked by H. B. MARINELLI.

9 Forest Corinne Imperial B R 9 Haven Sextette Orpheum Oakland • Mar Zolla Knickerbocker B R • Mario Circus Carre Amaterdam Helland • Milt Gertrude Bljou Kenosha Wia

### HARRY DE COE

"The Man with the Tables and the Chairs."
This week (Nov. 39), Chase's, Washington.

The Man with the Tables and the Chaira. This week (Nov. 28), Chase's, Washington This week (Nov. 28), Chase's, Washington De Mont Robert & Co. 1553 Bway N Y De Renzo & La Due Hndson Union Hill N J De Verle & Zelda Bijon Dointh De Yelde & Zelda Bijon Dointh De Yolde & Zelda Bijon Dointh De Yelde Deanne de Sible Yelde Columbna Av Boston Deaton Chas W 418 Strand London Delmar & Delmar Bell Circua Mexico Indef Deltorelli & Glissando Great Kills 8 i Deholis & Valora Galety So Chicago Denney Walyer Mardi Graa Beantles B R Deamond & Co. 24 E 21 N Y Derenda & Green 14 Leicester London De Math Henry Fashion Plates B R Dixon Four 756 8 Av N Y Dixon Sidone Mardi Graa Beantles B R Dixon Maybird Mardi Graa Beantles B R Dobbon Frank Monlin Rouge B R Dobbot Wilbur Miner'a Americans B R Dobetty & Harlowe Colonala Lawrence Doherty Sistera Orphenm Denver Doina & Lenbarr 2460 7 Av N Y C Dolan Foe P Imperial B R Dole Sisters Majestic Johnstown Dolly Sisters Majestic Johnstow

Early & Laight New Century Girla B R Edwards Fred R Family Helena Mont Eldon & Clifton Bljon Oahkosh Wia Ellaworth & Lindon Majestic Ann Arbor Mich El Cota Bennett'a Ottawa El Barto 2331 Hollywood Phila Ellwood Perry & Downing 924 Harlem Av Balto Elona Majestic Honston Emerald Connie 41 Holland Rd Brixton London

# ECKHOFF & GORDON Apent, JAMES PLUMEETT. Long Acre Building, New York Oity.

Emerson & Sumner Orphenm Wichita Kan
Emerson Neilie Bon Tona B R
Emerson Sue Empire B R
Emmett Gracle Maryland Baltimore
Emmett & Lower 419 l'ine Darby Pa
Empire Comedy Four Circus Can Amsterdam Holland

Empire Comedy Four Circus Can Amsterdam Holland
Englebreth G W 2313 Highland Av Cincinnatl
English Lillian Oh You Woman B R
Ernests Great Proctor's Albany
Fruser Joe Mardi Gras Beauties B R
Ensor William Hastings B R
Ersieben Bert A Shootover Ian Hamilton City Cal
Erzinger Mabelle E 210 S Central Av Chicago
Esmerabla Stetres Circus Ciniselli Warsaw Poland
Espo Leonard & Loule 637 Webster Av Chicago
e O Garrity
Evelien D Ellis Nowlin Circus
Everett Ruth Brigadiers B R
Evers Geo New Mission Sait Lake
Evens & Lloyd 923 E 12 Brooklyn

Fagan James Imperial B R
Fairchilds Mr & Mrs Family Malioney Pa
Failardo Jos Oh You Woman B R
Fails Billy A Bijon Nashville
Famins Two Bell Newport News Va
Fay Coley & Fay Elis Chib Chicago
Faye Elsle 12 Orphenm Kansus City
Fenner & Lawrence G23 Ferry Av Camden N J
Ferrell Bros 1694 W 25 Cleveland
Ferry Kelth's Providence
Felber Jesse Mardl Gras Beauties B R
Ferguson Dave Miss New York Jr B R

# **FARREL-TAYLOR TRIO**

DEC. 6, COLONIAL, NEW YORK.

Ferguson Frank 489 E 43 Chleago Fern & Mack Alamo Charlotte N C

Fiddler & Shelton Albambra N Y
Flelds and Hanson Slater's Pottsville Pa
Flelds Joe College Girls B R
Flelds & Coco Gayety Danville Va
Flak Henry Miner's Americans B R
Flisher Carmen Hastings B R
Flisher Mr & Mrs Poll's New Haven
Flizgerald & Quinn Bowery Burlesquera B R
Flatico Alfred Jay Powell & Cohan Co Indef
Fletcher & La Piere 33 Randell Pl San Franciaco
Flick Joe Brigadlers B R
Floreds Nellie Frivolities of 1919 B R
Floreds Nellie Frivolities of 1919 B R
Florenz Family Pantages Tacoma

# THE COMING YOUNG STAR.

EARL FLY NN
A decided hit with "Honey Babe." Who said
"Yankee Prince."
Minneapolis "Tribune"—"As good as Cohan."

Flower Dick J 1553 Bway N Y Follette & Wicka 1824 Gates Av Brooklyn Ford & Wesley 120 E 122 N Y Ford & Miller 28 Brayton Bnffalo

# FORRESTER AND LLOYD

16 Mins. in "One."
This week (Nov. 29), SAVOY, FALL RIVER.

Foster Geo A 3818 E 11 Kansas City
Foster Billy Casino Girls B R
Fountain Axslea Empire B R
Fountaine Florence Empire B R
Fowler Aimeda Reeves' Beanty Show B R
Fox & Evans Girl Question Co
Fox Florence 172 Fillmore Rocchester
Fox Harry & Millership Sis 18 Orpheum San
Francisco

Fox Florence 172 Filmore Rochester
Fox Florence 172 Filmore Rochester
Fox Harry & Millership Sis 18 Orpheum San
Francisco
Foy Margaret Academy Suffolk Va Indef
Foyer Eddie Orpheum Cleveland
Francisco Two Byrnea' 8 Bells Co Indef
Frencis Willard Hippo Charleston W Va
Francisco Two Byrnea' 8 Bells Co Indef
French Henri Gerard Hit N Y C
Fredericks Musical Chase's Washington
Freedricks Musical Chase's Washington
Freedricks Musical Chase's Washington
Freedricks Musical Chase's Washington
Freedricks Musical Chase's Washington
Freedrick Survival Charlet Breath
Freedrick Joseph Streamon
Freedrick Joseph Servation
Frobel and Ruge Los Angelea Los Angelea
Frys & Clayton Bon Tone B R
Fulton 1814 Bleaville New Orleans
Furman Radie 1 Tottenham Court Rd London Eng

G

Gaffney Sisters 1407 W Madison Chicago
Gailes Emma Knickerbocker B R
Gale Dolly Mardl Gras Beantlea B R
Gardner West & Sonshine 24 Elm Everett Mass
Gardner Georgia & Co Star Muncie Ind
Gardner & Vincent Cook's Rochester
Gardner Gozar 776 St av N Y
Gardner Rankin & Griffin Majeatic Seattle

### **GALETTI'S BABOONS**

DEC. 6. PROCTOR'S. ALBANY.

Garrett Bros Moulton Ia
Garson Marion Poli'a Hartford
Gath Karl & Emma Majealic Little Bock
Gaylor Chas 768 17th Destoit
Gelger & Waltera 1274 N W 76 Cleveland
Gennaro John Family Moline Ill
Gerken Ed Grand Augusta Ga
Gibson Sidney C Orpheum Oakland
Gillingwater & Co Clande Haymarket Chicago
Gilmore Midred Wash Noc Giria B B
Gilroy Haynes & Montgomery Main Peoria Ill
Gilssando Phil & Millie Columbia Milwankee
Girard Marie 41 Howard Boston

# Garden City Trio

DEC. 6, EMPIRE, BROOKLYN

Gleason Violet Family St Marys Pa Glenton Dorothy Ob You Woman B R Glose Augusta 13 Temple Detroit

# GILROY, HAYNES and MONTGOMERY

Week Dec. 6, MAIN ST., PEORIA, ILL

Glover Edna May 223 W 44 N Y C Godfrey Henderson & Co 1553 Bway N Y Goertz & Herr 143 4 Av N Y

# VIOLET GLEASON

IN VAUDEVILLE, Address care VARIETY.

Address care VARIETY.

Goforth & Doyle 1929 Bway Brooklyn N Y
Goldle Jack Innocent Girls B R
Goldlen Jack Innocent Girls B R
Goldlen Jack Innocent Girls B R
Goldlen And French B R
Goldlen And French B R
Goldlen In 1760 E 165 N Y
Gochmans Musical Majestle Little Rock
Goldsonth & Hope Optheum Lineda Neb
Gordon Max Rocyces' Benny Show B R
Gordon Mella Fastion Plates B R
Gordon & Mary Anderson Louisville
Gordon & Bereman Sam Deveres's Show B R
Gordon & Bereman Sam Deveres's Show B R
Gordol Mazle Avenue Girls B R
Gordol Mazle Avenue Girls B R
Gordon E Berndon Winninger
Grant Hared Miss Sockell B R
Graces Three 418 Grenol Brooklyn
Granton Ha Melrose Pk Pa
Grant Hared Miss New York Jr B R
Grant Hared Miss Stew Hardy Show B R
Gray & Grahum Garden Baffalo
Greno Jaque 17 Gibben Mathloro Mass

The Chas. K. Harris Courier

# STUART

"The Male Patti"

# "I Wonder Who's **Kissing Her Now"**

CHAS. K. HARRIS.

31 WEST Slat ST., NEW YORK. MEYER COHEN. Manager.

Chicago, Grand Opera House Bldg.

Grilner Charlie A Bunch of Kida Co Grimm & Satchell 255 Ridgewood Av Brooklyn Gnbl Ed Bon Tons B R Guy Bros 539 Liberty Springfield Mass Guyer & Valle 86 Carlingford Weat Green London

H

Hadley Mae E Tiger Lilles B R
Haley & Haley Lyric Terre Haute
Halperin Nan Majestic El Paso Indef
Halson Boys 21 E 98 N Y
Hall E Clayton 96 Flushing Jamaica N Y
Hall & Pray Bennett Moulton Co Indef
Halfman & Murphy 913 McKean Phila

# LON HASCALL

Jack Singer's "Behman Show," DEC. 6, EMPIRE, DES MOINES.

Hamilton Estella Majestic Ann Arbor Mich Hamilton & Buckley Orpheum Allance O Hamilton & Buckley Orpheum Allance O Hamilton & Buckley Orpheum Allance O Hamilton The Columbia St Louis Hampton & Bassett 514 Tusculum Av Cincinnati Hampton Bonnie A Bunch of Kida Co Haney Edith Queen San Diego Haney & Long O H Richmond Va Hanion Jr George 141 Charing Cross Ed London Hannon Billy 1539 No Hamilton av Chicago Haney & Baylies Majestic Galveston Harcourt Frank Cracker Jacks B B. Harland & Rollson 16 Septon Manchester Eng Harlow Jessie Avenue Girla B R. Harmonious Four Gem St Louis Indef Harraba The Majestic Ft Worth Harris Arthur Akron O Harris & Roblinson Queena San Diego Harla George Bon Tona B R. Harmon Lncille Knickerbocker B R.

# HARVARD AND CORNELL

Booked by NORMAN JEFFRIES, S.-C. Circuit.

Hart Billy innocent Girls B R
Hart John C Miss New York Jr B R
Hart Laugh King Co West Point Neb
Hart Harty Bon Tons B R
Harvard & Cornell 146 W 36 N Y
Harvey Harry Hastings B R
Haskell Loney 47 Lexington Av N Y
Hastings Harry Hastings B R
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bachen 1347 N 10 Phila
Hawthorn Hillda 3313 Jaunalea Av Richmond Hill
N Y
Hayes & Wynne 418 Strand W C London Page

N Y
Hayes & Wynne 418 Strand W C London Eng
Hayward & Hayward Auditorium Lynn
Hazleton James Wash Soc Girls B R
Hefron Ton Galety Galesburg H1
Heldelberg Four 301 W 40 N Y

# HEIM CHILDREN DEC. 6. TRENT, TRENTON.

Henshaw Vlaide 129 Schermerhorn Brooklyn N Y
Henshaw Harry Moulin Rouge B R
Held Wilbur Sain Devere's Show B R
Heury Jack 41 Li-le Leicester Sq London
Henry & Young 270 W 39 N Y
Herbert Bros Three 235 E 24 N Y
Herbert Bros Three 235 E 24 N Y
Herbert Bros Three 235 E 24 N Y
Herbert Ros Three 235 E 24 N Y
Herbert Ros Hart's Buthing Girls Co
Herbert A Value Bijon Brainert Minn
Herbert Bert Hart's Buthing Girls Co
Herbert Will F Tay Foster B R
Hershey De Rue Bros Minstrels
Herry George Impecial B R
Hermann Adelable Empire Dayton O
Helm Children Teent Treaton
Hickman E Wills Pearl River N Y
Hill Kaman A Wills Pearl River N Y
Hill Cherry & Hill Poll's Worcester
Hill & Wickman Ros & Co Brown N Y C
Hill Cherry & Hill Poll's Worcester
Hill & Wildtaker Hilpo Daveoport Eng
Hill & Wildtaker Hilpo Daveoport Eng
Hills A Wildtaker Hilpo Daveoport Eng
Hills A Wildtaker Hilpo Daveoport Eng
Hills A Cherrell 12 Majestin N C
Hilson Voolet, Imperial B R
Hodge & Daver Grand Portland
Hoey & Mozar Grand Portland
Hoey & Mozar Grand Portland
Hoey Loval Reeves' Heauty Show B R
Hodden A Harron Hobbies Kalekerbocker B R

Holman Bros Elite Rock Island III
Holman Bros Elite Rock Island III
Holman Bros 891 Richmond Va
Holt Alf Al Lisle London W C Eng
Hope Irma Oh You Woman B R
Horton & La Triska Hathaway'a Lowell
Hotating Edward 557 80 Division Grand Bapids
Hoover Lillian Byrnee 8 Bella Co
Houston Frits Ryan Variete Canton O
Howard Bros Orpheum Atlanta
Howard & Lane Majestic Knoxville Tenn
Howard Bernice & Co Majestic E St Louis
Howard & Howard Orpheum Salt Lake
Howard & Lewis Pantages Tacoma
Howard & Lewis Pantages Tacoma
Howell George Miner's Americana B R
Hoyt Hal M Girls of Monlin Ronge B R
Hoyt Hal M Girls of Monlin Ronge B R
Hoyt Hal W Girls of Monlin Ronge B R
Hoyt Hal Cardinal Basel Suisse Ger
Huter Minola Cardinal Basel Suisse Ger
Hyatt Larry H 1612 W Lanvale Baitimore
Hyatt Larry H 1612 W Lanvale Baitimore
Hyatt Larry H 1612 W Lanvale Baitimore
Hylanda Three Lyric Dallas

ingrams Two 8191/2 Stony Boone is ioleen Sisters 242 W 43 N Y C ireland Fred Dainty Duchess B R irwin Fio Hammerstein's N Y italia Bljou Jackson Mich

Jackson Arthur P Spa Pittsfield Mass Indef Jacobs & Sardell Pentages Seattle Jansen Chas Bowery B R Jarrell & Co 709 No Clark Chicago Jennings Jewell & Barlowe Orpheum Canton O Jerge Aleene & Hamilton 392 Mass Aw Buffallo Jewell & Barlows 392 Arington Av St Louis Jopay Lydi Oh You Woman B R Johnson & Pelham Casino Monte Carlo Eng Johnson Clarence Pavillion Liverpool Eng Johnson Clarence Pavillion Liverpool Eng Johnson Manical Columbia Cincinnati Johnson & Mercer 612 Joplis Mo Jones Grants & Jones Bennett's Montresi Jones & Deely Proctor's Albany Jones & Deely Proctor's Albany Jones & Whitehead Gem Newark N J Jones Bobble A Bunch of Kida Co Jorden Aide Revers' Beauty Show B R Joy Allie Bon Tons B R Julian & Dyer National Havana Cuba Indef

Kaima & La Farion Bjou Appleton Wis
Karreii 112 5 Av Chicago
Kanfman & Sawtelle Moulin Rouge B R
Eaufman & Kenliworth Majestic Little Bock
Kaufman Beba & Ines Apollo Berlin Ger
Keife Zena Lyric Alton Ili
Kendall & Mar Salle National Hti Chicago
Kenna Chas Orpheum Des Moines
Kenton Dorothy Empire London Eng
Kelos & Leiphton 1046 5 Av Troy N Y
Kelly Walter C Haymarket Chicago
Kelly & Catlin Bijou Dubuqne Ia
Kelly & Kent Orpheum Kansas City
Keeley Lillian Fashion Plates B R
Kelth Eugene Foli's Worcester
Keller Jessie Columbia Girls Co B B

### KILLION and MOORE

"THE TWO GLAD BOYS," S.-C. Circuit.

Kennedy Matt Sam Devere'a Show B R
Kennedy & Lee Auditorium Cincinnati
King & Thompson Sistera Commercial Htl Chicago
Kingshnrys The 1853 Bway N Y
Klein Ott Bros & Nicholson Rose Sydell B R

# AIGNONETTE KOKIN

DEC. 6. PROCTOR'S. ALBAMY.

Knight Bros & Sawtelie 4450 Sheridan Rd Chicago Knight Harlan E & Co Gerard Htl N Y C

# KONERZ BROS.

DIABOLO EXPERTS. This week (Nov. 29), PROCTOR'S, NEWARK.

Klein George Hastings B R
Kleises Musical Ackers Hallfax N S
King Allce M Dewey Minneapolis
Kinnehew & Klars Buffalo N Y
Kolb & Miller Dayton Ky
Kramer Bruno Trio 104 E 14 N Y
Kraton John Pavillion Liverpool Eg
Kraton John Pavillion Liverpool Eg
Kratons The 418 Strand London Eng

### M. STRASSMAN

Attorney, \$58 Broadway, New York Theatrical Claims. Advice Advice Free Krnnsch Felix Miner's Americans B R Kuryilo Edward J Poste Retante Warsaw Russis Kurtls Busse & Dogs Savoy New Bedford

L

Kurtis Russe & Dogs Navoy New Bedford

Lake John J Dainty Duchess Co B R
Lanigon Joe 102 So 51 Phila
Lancaster Mr & Mrs Tom Colonial Richmond
Lancaster & Miller 546 Jones Oakland
Lancaster & Miller 546 Jones Oakland
Lane & O'Donnell Poli's Bridgeport
Lane Eddie 305 K 73 N Y
Lamont & Milham Majestic Ft Worth
Lampe Otto W Joshna Slimpkins Co Indef
Lang Agnes care Geary Almorca Mescow Sydney
Langidons The 704 5 Av Milwaukee
Langill Judson Frivolities of 1919 B R
Lansings The 210 No Bway Baitimore
La Belle Tronpe Dainty Duchess B R
Lansings The 210 No Bway Baitimore
La Belle Tronpe Dainty Duchess B R
La Clair & West Antique Watertown N Y
La Dellea Four 123 2 Decatur ind
La Fleur Joe 57 Hanover Providence
La Marr Harry William Tell Htl Boston
La Fleur Joe 57 Hanover Providence
La Marr Harry Hilliam Tell Htl Boston
La Yan Harry Fivolities of 1919 B R
La Mount Harry H Bennett's Ottawa
La Van Harry Fivolities of 1919 B R
La Wera Paul 27 Monroe Av Albany
La Rose Bros Galety Bangor Mc
La Tour Irene 78 Barnett Newark N J
La Toska Phil Orpheum Seatt Lake
La Velle & Grant Orpheum Sant Lake
La Vine & Charlan And. Excelsior Sprs Wis
La Vine & Charlan And. Excelsior Sprs Wis
La Vine & Charlan And. Excelsior Sprs Wis
La Vine & Charlan And Armone Av Albany
Lardias Ploerts Hippo N Y Indef
Larose & Lagusta 789 2d Av N Y
Latrines & Leo H Illion N Y
Latrines & Leo H Illion N Y
Latrines & Leo H Illion N Y
Latrine & Leo H Illion N Y
Latrine & Leo H Illion N Y
Latrine & Leo H Illion N Grap Baitimore
Le Clair Harry 245 W 134 N Y
Levine & Leo H Illion N Grap Baitimore
Le Clair Harry 245 W 134 N Y
Levine & Leo H Illion N Grap Baitimore
Le Clair Harry 245 W 134 N Y
Levine & Charlan And Strand London Eng
Le By Con New Minister Co Indef
Lee Frank Innocent Girls B R
Lee Hillion Miner's Americans B R
Lee Margaret Bon Tons B R
Lee Harne Alrdome Jacksonville
Leo J On New Minister Co Indef
Lee Frank Innocent Girls B R
Lee Harne Alrdome Jacksonville
Leonard Eddie Orpheum Mathanta
Leonard & Belle Lawrence Mass
Levit & Falls 412 Cedar Syracuse
Levic

### BERT LESLIE

KING OF SLANG. DEC. 6, GRAND, INDIANAPOLIS

Livingston Comedy Trio Ringling Bros C B. Lincoln Military Four 679 E 24 Paterson N J Lloyd & Castano 104 W 61 N Y Lockwood Monroe Americans B R Logan Tim Knickerbocker B R London's Four 201 No 3 Reading Pa Loraina Oscar 1553 Bway N Y

# **NELLIE LYTTON**

"CHANGE ARTISTE AND MIMIO."

Have you seen my "Kid!"

Open for clubs. 495 West End Avs., New York

City. 'Phone, \$480 Riverside.

Lowell Gardner Yales Devil Auction Co Lower F Edward Hastings B R

# **UTZ BROS.**

Direction PAT CASEY

Lroch Family Hippo N Y Indef Luckle & Yoast Des Molnes Ia Luttinger-Lucas 538 Valetzia San Francisco Lynn Roy Box 62 Jefferson City Tenn

# **FOUR LESS THREE LEAVES ONE**

Suppose a fellow pays \$3.00 a week for what he has been paying \$4.00. He is \$1.00 ahead. Suppose he does it forty weeks in a year. He is \$40.00 to the good. Want to do it? Carry BAL FIBRE TRUNKS instead of the heavy old-fashioned canvas covered wood trunks, and your saving in excess baggage expense will figure out just like this: \$1.00 saved in every \$4.00—25 per cent. to 80 per cent. reduction.

Isn't it good business to carry BALS and let them pay for themselves?

WILLIAM BAL, Inc.

SEND FOR CATALOGUE V. BUILDERS OF

210 West 42nd Street, New York

BAL TRUM

×

Mab & Weia 231 So 52 Phila
Mack Wilbur Columbia St Louis
Mack Floyd 216 S Central Av Chicago
Mackey Frank Columbia B R
Mackar Two Lady Buccaneers B R
Maddox Richard C Candy Kids Co
Makarenke Troupe, Orpheum Brooklyn
Malcolm Emma & Peter Melrose Minn Indef
Mann Billy Majestic Gaiveston Tex
Mann Sam Tiger Lilies B B
Manne Joe Reeves' Beanty Show B R
Manning Frank 335 Bedford Av Brooklyn
Mantell'a Marlonettes Pantages Sacramento
Marabini Luigi Temple Detroit
Marvo Vogels Minstrels
Mardo & Hunter Coxy Corner Giris B R
Marine Comedy Trio 187 Hopkin Brooklyn
Mario Trio Shubert Utica

# MARLO TRIO

Dec. 6, SHUBERT, UTICA.
Exclusive direction, PAT CASEY.

Dec. 6, SHUBERT, UTIOA.

Exclusive direction, PAT CASEY.

Marion Miss Wash Soc Girls B R
Marion Lou Innocent Girls B R
Marion Dave Dreamiand B R
Marion Dave Dreamiand B R
Marion Dave Dreamiand B R
Marelin Marints Hippo N Y Indef
Marsh & Middieton 19 Dyer Av Everett Mass
Martell W Brigadiers B R
Martin Win Fashlon Plates B R
Martin Shodels Majestic Chicago
Marin Shodels Majestic Chicago
Marin's Models Comp B Main Peoria III
Mayer Rosa Avenue Girls B R
Mason Norine Miner'a Americans B R
Marin's Models Comp B Main Peoria III
Mayer Rosa Avenue Girls B R
Mayne Elizabeth H Lid Lifters B B
McDowell John & Alice 627 6 Detroit
McCune & Grant 636 Beaton Plitsburg
Meinotte Twins & Clay Smith G O H Plitsburg
McInerney James Columbia B R
McAvoy Dick & Alice 83 Ohara Av Toronto
McCabe Jack New Century Girls B R
McAvoy Dick & Alice 83 Ohara Av Toronto
McCabe Jack New Century Girls B R
McCane Mabel Orpheum San Francisco
McCann Mabel Orpheum San Francisco
McCannell & Simpson Orpheum Los Angeles
McDonald Michael Oh You Woman B B
McCree Davenport Troope Ringling Bros C R
McGree Davenport Troope Ringling Bros C R
McGree Davenport Troope Ringling Bros C R
McGree Jos B Ai Fields' Minstrels
McGulre Tuts Majestic Ft Worth
McRae Tom Empire B R
Medod Lane Girls Orpheum Evansville Ind
Mendel 18 Adam Strand London
Menetekel Bijou Oshkosh Wis
Meredith Sisters 146 W 68 N Y
Merrick Thos Imperial B B
Merriam Billy & Eva Galety Springfield III
Merrihev & Rancy Bijou Hancock Mich
Merrill Sebastine Eden Turin Italy
Milles P W Dainty Duchess B R
Middleton Spellmeyer

# PHIL IILLS and MOULTON In "A Trial Performance."

In "A Trial Performance."

Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Mack 2641 Federal Phila
Miller Helen Frolicsome Lambs B R
Miller & Weston. 140 Orpheum Kansas City
Miller Frank Oh You Woman B R
Millman Tio Anderson Louisville
Mills Joe B Lady Buccaneers B R
Minstrel Four Morning Noon & Night B R
Montague Mons P O Box 207 Tholnmae Cai
Montague Mons P O Box 207 Tholnmae Cai
Montague Harry Fashon Plates B R
Montague's Cockatoos B P O E No 1 N Y O
Mooney & Hobbein Leiester Eng
Montagonery Frank & Co Princess Younstown O
Montgomery & Healey Sis 2819 W 17 Coney Island

# PAULINE MORAN DEC. 6. ORPHEUM, LINCOLN, MEB. DEC. 18. MAJESTIC, MILWAUKEE.

DEC. 18. MAJESTIC, MILWAUREE.

Moran & Wiser Palast Leipzig Germany
Moree Mabel V 15 Charles Lynn Mass
Moore Eddie Imperial B R
Moore Edwis Edwis B R
Moore Edwis Edw

Neary & Milter 475 E Main Bridgeport National Four Jersey Lilles B R

Nazarro Nat Troupe Grand Portland Neff & Starr Orpheum Atlanta

### JOHN NEFF AND CARRIE STARR

Mov. 29, Chase's Washington. Dec. 6, Orphsum, Atlanta.

Nelson J W Miss New York Jr B R
Nelson Chester Americans B R
Nelson Chester Americans B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson John Dainty Duchess B R
Nelson Frank Dsinty Duchess B B
Nelson Edw L Oh You Woman B R
Nichols Nelson & Nichols 109 Randolph Chicago
Nitty Giris Three Bijou Oahkosh Wis
Nevins & Erwood Orpheum Minneapolis
Newman Harry 1553 Bway N Y C
Nolan Tom Empire B R
Nolan Fred Columbia B R
Norrises The 217 W 43 N Y
Norton C Porter 6342 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 595 Prospect Av Bronx N Y

٥

O'Brien J Miss New York Jr B R
Odell & Kinley People's Beaumont Tex
Odell & Gilmore 1145 Monroe Chicago
Oebrlein Joseph Columbia B R
Okabe Family 29 Charing Cross Rd London
Olmstead Jessie Columbia B R
Onlaw Gus 418 Strand London
O'Neill Bay B 328 22 Av Milwsukee
O'Neill Trio Majestic Washington
O'Neill Bax Empire B R
O'Neill As Empire B R
O'Neill & Regenery 592 Warren Bridgeport
O'Neill Tom 582 Warren Bridgeport
O'Neill Tom 582 Warren Bridgeport
O'Neill Tom 582 Warren Bridgeport
O'Neill As Regnery 592 Warren Bridgeport
O'Neill Tom 582 Warren Bridgeport
O'Neill As Regnery 592 Warren Bridgeport
O'Neill Goventor Spelles B R
O'rleita May Miss New York Jr B R
Orpheus Comedy Four Pantages' Spokane
Orr Chas F Cort Chicago Indef
Orbasanys Irms Majestic Denver
Orth & Fern K & P 5th Av N Y
Owald Wm Miss New York Jr B R
Otto Bros 1583 Bwsy N Y
Owen Dorothy Mss 1616 Park Av Chicago

Palme Esther Mile 121 E 46 Chicago Jantzer Jeweil Orpheum Winnipeg Pantzer Willy Orpheum Denver Parvis Geo W Lnna Oberon O Parshley 24 E 41 N Y Pasco Dick Ellis Nowlin Circus Pastor & Merle Hartford Hti Chicago

# PASQUALINA (DEVOE) "The Flower of Italy"

Patterson Al Tiger Lilies B R
Pauli & Ryholda 359 County New Bedford
Pearson & Garfield Pantages Edmonton Can
Pearl Katherine & Vlotet Wine Women & S B R
Peltier Joe Alhambra Chicago
Pepper Twins Liniday Ont Can
Pealson Gilbert Innocent Maids B R

THE SCIENTIFIC SENSATION WILLIAM MORRIS CIRCUIT.

Paulinetti & Piqno 4324 Walnut Phila
Pealson Goldie & Lee Cracker Jacks B R
Pelots The 161 Westimheter Av Atlantic City
Pearce Sisters Three 725 Lane Seattle
Percival Walter C Grand Cleveland
Perez Six Hippo N Y Indef
Perry Frank L 747 Ruehannan Minneapolia
Pero & Wilson 317 E Temple Wash C H Obio
Peter the Great 422 Bloomfield Hoboken
Phillips Mandane Atlas Cleyenne Wyo
Plano Four 100 Morningside Av W N Y C
Pike Lester Mardi Gras Reauties B R
Pilko & Calame 13 Calgary Canada
Pisano Fred A 36 West Gloversville N Y
Plunkett & Ritter Lyric Unlontown Pa
Pollard Gene Columbia Girls B R
Potter & Harris Majestic Little Rock
Potts Ernie & Mildred Bronx Bronx N Y
Potts Bros & Co Colonial Norfolk Va
Powell Eddie 2314 Chelsea Kansas City Mo
Powell Eddie 2314 Chelsea Kansas City Mo
Powers Mae Recyes' Beauty Show B R
Price & Mildred Lyric Des Moines
Prices Jolly 10 Porter Boston
Primcos & Polhoff Avenue Girls B R
Priace Harry Knickerbocker B R
Proctor Sisters 1112 Halsey Brooklyn
Pucks Two Cook's Rochester
Puris Jimmy New Century Girls B R Pucks Two Cook's Rochester Purvis Jimmy New Century Girls B R

٩

Quigg & Nickerson Frolicsome Lambs B R Quinn Mattie 536 Rush Chicago

R

Ranf Cisude Bijou Hammond Ind Ranney Adele Sam Devere Show B B. Rastus & Banks Hippo Baiham London Eng

Raymond Mona Avenue Girls B R Raymond Lillisn Knickerbocker B R Ransley Mabel Orphenm Oakland

# THE RACKETTS

"BOD FITZSIMMONS IN EVENING DRESS." Dec. 6-9, Davenport, Ia.; 10-18, Rock Island, Ill. Direction, PAT CASEY.

Dec. 6-9, Davenport, Ia.: 10-15, Reck Island, III.

Raymond Clara Imperial B R
Raymond Alice Empire Bristol Eng
Raymond Alice Empire Bristol Eng
Raymond Ruby Columbia Cincinati
Rawson Guy Bon Ton B R
Readings Four 352 Pearl Reading Pa
Ready G Ellis Nowiin Circus
Reaves Roce 1553 Bway N Y
Redford & Winchester Orpheum Reading
Reddord & Winchester Orpheum Reading
Reddord & Winchester Chase's Wash
Redway Tom 141 Inspector Montreal
Reed Earl Imperial Luke Charles La
Reed John P Family Lafayette Ind
Reed Bros Majestic Chicago
Reid Pearl Columbia B R
Reinfeld Lady Minstreis Idle Hour Atlanta Ga
Richardsons Three Majestic Ft Worth
Redd Chas E Tiger Lilies B R
Reeves Al Reeves' Beauty Show B R
Reffixin Joe Bijou Kenosha Nob
Reid Jack Clarks Runaway Girls B R
Regal Trio Empire Hoboken N J
Remington Mayme Hti Gerard N Y
Reynolds Abe Miss New York Jr B B
Rianos Four Freeport L I
Rice Frank & True G O H Pneblo Col
Rich & Howard 432 E 9 N Y C
Rich & Rich 211 W 33 N Y
Richards Sadie Moulin Rouge B R
Riggs Charlie Bon Tons B R
Riley & Ahern Orpheum Savannah Ga
Ring & Bell Metropolitan Minstreis Indef
Ritchie Gerite 213 Grey Buffalo
Ritter & Foster Comb London Eng
Rhoodes & Engel Jolly Girls B R
Roblinson Buyle Creenpoint Brooklyn
Roblinson Bobble & Hasel Evelyn McAllster Okla

# **ALICE ROBINSON**

With a twinkle in her eye and a tingle in her voice Address VARIETY, Chicago.

Robbins Billy C Reeves' Beauty Shew B B Roccomora Susanna Proctor's Albany Boch & Bol 1610 Indians Av Chleage Bock & Bol 1610 Indians Av Chleage Boelker Edward Dainty Duchess B R Roof Jack & Clars 706 Green Phila Booney Slaters Royal Court Liverpool Eng Rosey O W 1821 So Wichita Kan Rose Clarina 6025 47 Brooklyn Rose & Ellis Empire B R Rose Eco Empire B R Rose Sen Colmbia B R Rose Eco Empire Not Ingham Eng. Rose Frank Waldron's Trocedero B R Rowland Jimmie Knickerbocker B R Rowland Jimmie Knickerbocker B R Rose Eco Paimer Empire B R Roses & Paimer Empire B R Roses & Paimer Empire B R Roses & Richfield Co Temple Detroit Ryno & Emerson 161 W 74 N Y C Ryno & Emerson 161 W 74 N Y C Ryno A Empire B R

Sabel Josephine Palace London Eng Sale Chick Poli's Bridgeport Salmo Juno Battenberg Lelpic Ger Sanders & La Mir 1327 5 Av N Y Sandersons Co 989 Salem Maiden Mass Sanford Jere Bljou Aberdeen S D Sanford & Darlington 3980 Pengrove Phila Scanlond George College Girls B R Scanled & Scarlet 913 Longwood Av N Y

# SCHRODE and MULVEY

WEEK DEC. 18, ORPHEUM, EVANSVILLE. Personal direction of Mr. Pat Casey and Miss

Schilling Wm 283 5 Av Brooklyn
Sawyer Harry Clinton Mardi Gras Beanties B R
Semon Dno Protor's Yonkers N Y
Semon Chas F Majeatle Chicago
Seymour Sisters 2425 N Napa Phila
Sheldon Viola Hastings B R
Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 2750 21 San Francisco
Siterinan & De Forest Orpheum Rockford III
Sluthert Musical Four Bowery B R
Sidelio Tom & Co 4313 Wentworth Av Chicago
Sidelio Hash Ga San Sherlor Bowery B R
Simma Willard & Co Greenpoint Brooklyn
Sindan Sam Oh You Woman B R
Simma Willard & Co Greenpoint Brooklyn
Sinter & Finch 10 N 3 Vincennes Ind
Smith Bill Hastings B C Bris B R
Smith Bill Hastings B C Girls B R
Smith Bill Hastings B C Girls B R
Smow Ray W Majestic Honston
Solar Willie 1533 Bway N Y
Soncrat Bros Majestic Dallas
Spaulding & Riego Grpbeum Minneapolis
Spencer Billy Tiger Lilies B R
Spragae & Dixon 1553 Bway N Y
Spragae & Church 96 4 Pittsfield Mass

THE CONTINENTAL WAITER,

THE CONTINENTAL WAITER,

# SPISSELL

BROS & CO. DEC. 6. HATHAWAY'S, NEW BEDFORD.

St Clair Minnie 140 So 11 Phila St Onge Fred & Co Hippo Liverpool Eng Stadinm Trio 228 Scott San Francisco

Stafford & Stone 624 W 189 N Y
Staspooles Four 1553 Bwsy N Y
Stanley Vincent F Oh Yon Woman B R
Starr Mable Star Muncle Ind
Stepen Bessle Fifty Miles From Boston Co Indef
Stepens Bessle Fifty Miles From Boston Co Indef
Stephens Panl 523 W 28 N Y C
Stephens Panl 523 W 28 N Y C
Stewart Harry Marks Wash Soc Girls B R
Stevens Itilian Sam Devere's B R
Stevens Geo Dainty Duchess B R
Stevens Geo Dainty Duchess B R
Stevens Geo Dainty Duchess B R
Stevens Faul 323 W 28 N Y
Still City Quartette Pantages Pueblo
Stoddard's Musical O H New Brunswick N J
Stipps Musical Orphenm Savannah Ga
Stone Jumping Great 320 Ralph Brooklyn
Stone Jumping Great 320 Ralph Brooklyn
Stone Jumping Great 320 Ralph Brooklyn
Stone Wigard Circus Bekelow Budapest Austria
Stuart & Keeley 2505 Brookside Av Indianapolis
Stubblefield Trio 5908 Maple Av St Louis
St Elmo Leo 2004 Satter San Francisco
Sugimoto Tronpe Pergola Allentown Pa
Sully & Phelps O H Ipswich Mass
Summers Claude R 1563 Bwsy N Y
Sunbesms Three Avenue Girls B R
Surazel & Rasall Haymarket Chicago
Susana Frincess Robinson Cincinnati
Sutton & Sutton Pantages St Joseph Mo
Swain & Ostman Vans Minstrels

Taylor Carey E Casino Louisville Indef Taylor Mae 2308 8 12 Phila Taylor Fred Brigadlers B R

### TAMBO AND TAMBO

T

Double Tambourine Spinners.
Dec. 1-15, Scala-Theatre, Den-Haag, Helland.
Sail December 33, on R. M. S. Adriatic.

Bail December \$2, on B. M. S. Adriatio.

Taylor Eva Orphenm San Francisco
Tempest Sunshine Trio Orphenm Oakland
Tempie Quartette Poll's Scranton
Tempie Quartette Poll's Scranton
Tempie & O'Brien Lyceum Fort William Ont Can
Terrill Frank & Fred 1553 Bway N Y
Those Three 223 Scott San Francisco
Terry Twins 167 Desrborn Chicago
Thaleros Hippo N Y Indef
Thatcher Fanny Dainty Duchess B R
Thurston Avenue Lonisville Ky
Thomas & Payne Main Peoria III
Thompson Amy Wash Soc Girls B B
Thompson Amy Wash Soc Girls B B
Thompson Amy Wash Soc Girls B R
Thomorate Lillian 246 W 38 N Y O
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av N Y
Thurston George Imperial B R
Tinker G L 776 8th Av N Y
Toledo Sydney Globe Johastown Pa
Tomkins William Avalos Avalon Cal Indef
Touchy Trabnel A Billis Nowlin Circus
Travers Belle Trocadero Phila Indef
Tucker Tillie Matinee Girl Co Indef
Tunis Fay Cherry Blossoms B B
Tuttle & May Beverly Raleigh N C
Tweedley John 242 W 43 N Y

Usher Clande & Fannie 11 Orphenm Bntte

Vagrants The Cook's Rochester Valdare & Varno 193 Gaiena Anrora Ill Valetta & Lanson Grand Massilon O

# CHAS. & FANNIE VAN

Assisted by CHAS. S. LEWIS.
"A CASE OF EMERGENCY."
DEC. 6, PROCTOR'S, ALBANY

Van Billy Coionial N Y
Van Chas & Fanny Proctor's Albany
Van Osten Eva Fashhon Plates B R
Von Serley Sisters 436 E 138 N Y
Varde 270 W 39 N Y
Vardon Perry & Wilbur Empire London Eng
Variety Connedy Trio 1515 Barth Av Indianapolis
'Varsity Four Pantages Denver

# IOLINSKY

Vedder Lillie Innocent Msids B R
Vasco 41a Acre Lane London Eng
Victorine Myrtle Bijon Oshkosh Wis
Violetta Jolly 41 Leipzigerstr Berlin Ger
Virginis Florence Knicketbocker B R
Vivians Two Poll's Scranton
Viola & Bro Otto 123 Montauk Av Brooklyn
Voelker Mr & Mrs Frederic 12 Orpheum Spokane

Waddeli Fred & Mae Syndicate Waterloo Ia
Ward Biliy 199 Myrtie Av Brooklyn
Ward Dorothy Miner's Americans B
Ward & Harrington 418 Strand London Eng
Waldren May Avenue Giris B R
Wallace's Jack Cockatoos co Parker Abiline Kan
Wallace Dave Avenue Giris B R
Wallace Dave Avenue Giris B R
Walleren Walter Lyric Pulaski Tenn
Watermelon Trust Sam Devere's Show B R

# WALSH, LYNCH and CO.

Presenting "HUCKIN'S BUN." DEC. 18, GRAND, INDIANAPOLIS. Direction PAT CASEY.

Walsh Harry Hastings B R
Walmsley Frank Empire B R
Walmsley Frank Empire B R
Walter Twins 654 80 Main Akron O
Weadick & La Due Lyric Robinson III
Webb Fanny Ellis Nowlin Circus
Weich Lew & Co 101 E 95 N Y
Wells R C 10 Warren Tottenham Ct Boad London
Ward Marty 8 Tiger Lilies B R

### BERT and LOTTIE WALTON

DEC. 6. ORPHEUM, EASTOM. PA.

Watren Bob 1808 So Carliale Phila
Walters Tom Orphenm Kansas City
Watkins William Big Review Co B B
Watson Sammy 383 St Pauls Av Jersey City N J
Wells Lew Majestic Des Molnes
Wentworth Vesta & Teddy Colonial Lawrence
Weston & Watsoh 141 W 116 N Y
Weston Willie College Girls B R
Westo Mullie College Girls B R
West Jno A & Co 59 W 66 N Y

# WATSON AND LITTLE

"A MATRIMONIAL BARGAIN." UNITED TIME.

Whitehead & Grierson Grand Tacoma Wash Whitman Bros 1335 Chestant Phila White Core Empire B R White Al Orphenm Memphis White Al Orphenm Memphis White & Simmons Alpha Erie Pa White & Simmons Alpha Erie Pa Whitehead & Sond Trent Treaton Whilams & Segal Bohemian B R Whilams & Segal Bohemian B R Whilams & Gilbert 1330 W 12 Chicago Whilams & Mayer 1402 E 10 Indianapolls Whilams & Sterling Commercial Hil Chicago Whilams & Sterling Commercial Hil Chicago Whilams & Sterling Commercial Hil Chicago Whilams Molle Behman Show B R Whilams Molle Behman Show B R Whilams Molle Behman Show B R Whilams Helen Frivolities of 1919 B R Whilams Helen Frivolities of 1919 B R Whilams Helen Frivolities of 1919 B R Whilams Alpha Phinkep 207 W 15 Kanasa City Whison Great Poll's New Haven Whison May Fashlon Plates B R Whison Gros Poll's Bridgeport Whison Ges X Star Seattle Whiten Jos & Co 1129 Porter Phila Whiten Commedy Four 760 E 156 N Y O Wixon & Kelly 80 Tecumseh Providence

# JOHN W. WORLD MINDELL KINGSTON WEEK DEO. 4, ORPHEUM, MEMPHIA

Wolfe Waiter Bon Tons B R Woodhnil Harry Lid Lifters B R Woodman Harry Eilis Nowlin Circus Wood W S Bon Tons B R



Woods & Woods Trio Continental Hti Chicago Wooley Mark Knickerbocker B R Work & Ower Garrick Wilmington Del Wyckoff Freil Majestic Kaismazoo Micb

Yackley & Bunnell Lancaster Pa Yule & Simpson Pueblo Col Yaw Don Tin 119 E Madison Chicago

### GEO. YEOMAN An act of novelties. Majestic, Madison, Nov. 29.

Young Olite & April 58 Chittenden Av Coinmbns O

# **OLLIE YOUNG and APRIL**

An Act of Novelties, MAJESTIC, MADISON, NOV. 29

z

Zam Trio Waverly Hit Jacksonville Indef Zanfrellus The Empire Croyden Eng Zanoras Cycling Rever House Chicago Zazella Living Statues Imperial B R Zazell Vernon & Co Corso Zurich Switzerland Zinnaman Geo Bijou Kenosha Wis

# THE ZANCIGS THEATRE

Amsterdam Ave., 146th St., N. Y.
Can use any act of Mystery.
Tel. 900 Audubon. Or address Mo Or address Manager.

Zech & Zech 48 Franklyn York Pa Zimmerman Al Vanity Fair B R Zoeller Edward Mardi Gras Beauties B R Zoiars Two Bijou Osikosh Wis

### **BURLESOUE ROUTES**

Weeks Dec. 6 and 13. "L. O." indicates show is laying off.

Ai Reeves' Beauty Show Star & Garter Chicago 13 Standard Cincinnati. Americans Empire Newark 13 L O 20 Bijou Phila

Avenue Giris Howard Boston 13 Columbia Boston Behman Show Empire Des Moines 13 Gayety Minneapolis.

Big Review Century Kansas City 13 Standard St.

Bon Tons Garden Buffalo 13 Gayety Toronto Bohemians Star Milwankee 13 Dewey Minneapolia Bowery Burlesquers Gayety Pittsburg 13 Garden Buffalo

Brigadiers Coinmhia Boston 13-15 Empire Schenectady 16-18 Gayety Albany

Broadway Galety Girls Trocadero Phila 13-15 Luzerne Wilkes-Barre 16-18 Gayety Scranton Century Girls 6-8 Folly Paterson 9-11 Bon Ton Jersey City 13 Howard Boston Cherry Blossoms L O 13 Star Cleveland 20 Acad-

Cherry Blosaoms I. O 13 Star Cieveland 20 Academy Pittsburg
College Girls Alhambra Chicago 13 Euson's Chicago
13 Empiro Cieveland
Cosy Corner Girls Monuments1 Baitimore 18 Bijon
Phila
Cracker Jacks Gayety Toronto 13 Corinthian Bochester

ester
Dainty Duchess Empire Cieveland 13-15 Gayety
Columbus 16-18 Apollo Wheeling
Dreamlands Royal Montreal 13 Star Toronto
Ducklings Empire Chicago 13 L O 20 Star Cleveland
Empire Burlesquers Empire Brooklyn 13 Bowery
N Y

N Y
Fads & Follies 6-8 Gilmore Springfield 9-11 Empire Holyoke 13 Murray Hill N Y
Fashion Plates Casino Brooklyn 13 Empire Bklyn
Fay Foster Folly Chicago 13 Star Milwaukee
Follies of Day Bijou Phila 13-15 Gayety Schenectady 16-18 Luzerne Wilkes-Barre
Follies of Moulin Rouge Gayety Hoboken 13 Music Hail N Y
Froliceome Lambs Star Toronto 13 Lafsyette Bnf-

Galo
Giris from Happyland 6-8 Empire Albany 9-11
Mobawk Schenectady 13 Olympic N Y
Golden Crooks 6-8 Molawk Schenectady 9-11 Empire Albany 13 Gayety Boston
Hastings' Show Olympic N Y 13 Star Brooklyn
Irwin's Big Show Gayety Phila 13 Waldman's
Newark
Irwin's Gibson Girls Mnrray Hill N Y 13 Casino
Phila

Phila
Irwin's Majestics Waldman's Newsrk 13 Gayety
Hoboken

Fina
Irwin's Majestics Waldman's Newsrk 13 Gayety
Hoboken
Imperlais Bowery N Y 13 Empire Newsrk
Jersey Lilies 6-8 Apollo Wheeling 9-11 Gayety
Columbus 13 Empire Toledo
Jardin de Paris 6-8 Empire Schenectady 9-11
Gayety Albany 13 Royal Montreal
Jolly Girls Lycenm Washington 13 Monnmental
Baltimore
Kentucky Belies L O 13 Trocadero Phila
Knickerbockers Gayety Detroit 13 Star & Garter
Chicago
Lid Lifters Gayety Boston 13-15 Gilmore Springfield 10-18 Empire Holyoke
Lady Buccaneers 8th Ave N Y 13 Casino Bklyn
Marathon Girls Gayety Bklyn 13 Gayety Phila
Mardi Gras Beautles Gayety Minneapolis 13 Gayety Milwsnkee
Masqueraders Gayety St Louis 13 Majestic Kansas City
Merry Maidens 6-8 Gayety Scranton 9-11 Luserne
Wilkes-Barre 13-15 Folly Paterson 16-18 Bon Ton
Jersey City
Morry Whiel Gayety Raltimore 13 Gayety Wash-

Jersey City erry Whiri Gsycty Baltimore 18 Gayety Wash-

Wilkes-Barre 13-15 Folly Paterson 16-18 Bon Ton Jersey City
Merry Whiri Gsyety Baltimore 13 Gayety WashIngton
Miss New York Jr 6-8 Des Moines 9-11 St Joe 13
Centary Kansas City
Morning Noon & Night Star Cleveland 13 Academy
Pittsburg
Moulin Rouge Academy Pittsburg 13 Lyceum
Washington
Pat White's Galety Girls Star St Panl 13-15 Des
Moines 16-18 St Joe
Parisian Widows Star Bklyn 13 Gayety Bklyn
Queen of Jardin de Paris Music Hall N Y 13 West
minster Providence
Rentz Santley Metropolis N Y 13-15 Empire Albany 16-18 Mohawk Schenectsdy
Riatic Ronniders Gayety Washington 13-15 Apollo
Wheelling 16-18 Gayety Columbus
Rice & Barton Gayety Usashington 13 Gayety St
Louis
Rose Hill Majestic Kansas City 13 Empire Des
Moines
Rose Sydell Gayety Milwaukee 13 Alhambra Chi

Sydeil Gayety Milwaukee 13 Alhambra Chi

cago
Rumaway Giris Standard Cincinnati 13 Gayety
Louisville
Sam Devere Standard St Louis 13 Empire Indianapolis
Sam T. Jack's Lafayette Buffalo 13 Avenue Detroit

troit
Scribner's Oh You Woman Corinthian Rochester
13-15 Empire Scheuectady 16-18 Gayety Albany
Scrennders Westminster Providence 13 Metropolis
N Garter Casho Philin 13 Gayety Baltimore
Star & Garter Casho Philin 13 Gayety Baltimore
Star Show Girls 6-8 Gayety Albany 9-11 Empire
Schemertady 13-15 Bon Ton Jersey City 16-18
Folly Interson 15 December 12 Berteles

Sciencetady 13-15 Bon Ton Jersey City 16-18
Folly Paterson
Town Talk Empire Indianapolis 13 Buckingham
Louisville
Tiker Lilies Dewey Minneapolis 13 Star St Paul
Trocaderos Empire Toledo 13 Gayety Detroit
Travelers 6-8 Bon Ton Jersey City 9-11 Folly Patcrson 13 Sth Ave N Y
Vanity Fair 6-8 Gayety Columbus 9-11 Apolio
Wheeling 13 Gayety Pittshing
Washington Society Girls 6-8 Luzerne WilkesBarre 9-14 Gayety Seranton 13-15 Gayety Albany
16-18 Empire Schenectady
Watson's Burlesquers People's Cincinnati 13 Empire Chicago
Whe Woman & Song Avenue Detroit 13 Empire
Chicago

Chleago Yankee Doodle Giris Buckingham Lonisville 18 People's Cheinnati

Last Saturday at the matinee at the Amsterdam Emma Janvier whispered in Lee Harrison's ear, "Pretty nifty," meaning the new white serge suit Mr. Harrison now wears in the third act of "The Silver

# ARTHUR PRINCE

Miss

AND "JIM." L. H. BAUER, LONDON. nunications, VARIETY, New York

Communications, VARIETY, London.

"The German Sufferegette"

New Monologue by James Madison

Playing United Time

"NEWS," Derver, Colorado: "The audience was enthusiastic all through the performance, but judging by the applause given to Smith, Evans and Williams in a comedy playlet, entitled 'All's Fair in Love,' the headliner wreath should be handed to them. The comedy is woven around a Hebrew father's objection to his daughter's aultor."

Freeseting "ALL'S FAIR IN LOVE," by Lew Williams. Added attraction on Pantage's Circuit.

**ANNA** 

CHAS. Presenting a Real Movelty, as Funny as it is Clever. NOTE:-This act is fully copyrighted. Pirates Beware!

ONE OF THE ATHLETIC FEATURES WITH J. JEFFRIES A. GOTCH CO.

FOR BALANCE OF SEASON.

VIVIAN

Now on

SULLIVAN 2 **OONSIDINE** 

Olrouit

" HEBREWS

Direction

A. STERNAD

Address care VARIETY, Ohloago

MORT-"What's the use of Moonlight"

A NEW ACT-IN "ONE"-SCENIC EFFECTS A NOVELTY-BEAUTIFUL DROPS--WARDROBE THAT WILL MAKE YOU ALL SIT UP AND TAKE NOTICE. MISS MONTGOMERY HAS THEM ALL GUESSING AS TO HER REAL COLOR. ACTS IN THE BUSINESS.

SONGS AND SPEC'L MUSIC FROM WILL ROSSITER

UNDER DIRECTION OF BARNEY MYERS

All competitors jump when they hear the horn.

The big machine is coming.

To Those Who do not Know and Care to Know.

### A. MYERS, the Agent Ask B.

### **LETTERS**

Where C follows name, letter is in Chicago, Where S F follows, letter is at San Fran-

cisco.

Advertising of circular letters of any description will not be listed when known.

Letters will be held for one month.

P following name indicates postal.

Ashiey Edgar
Augers The
Adams Mabelie
Adams Mabelie
Ainsley Josephine
Anderson Fred
Armstrong E K
Allen Dwight (C)
Ashiey Herbert
Astrellas Sisters
Auriemma
Astor Loule Astrellas Bisters
Auriemma
Astor Loule
Ardell Lillie
Ardell Lillian
Anderson Chas H (P)
Adler Flo (C)
Abel George
Anderson & Goines (P)
Armstrong J J (P)
Armstrong J J (P)
Alexander & Scott
Admin L P
Arthur Paul (C)
Alexander Geo B (C)
Alpine fearl (C)
Akley Effe

Baird B Bender Harry

4

Betram Helem
Beautifer Wm
Bayce Fred
Barteno Lola
Barteno Lola
Barteno Lola
Barteno Lola
Barteno Lola
Burke Billie
Balley O D
Beeson Lulu (C)
Balley O D
Beeson Lulu
Bragdin Guy T
Backhan Lillian
Battes Frank
Bernler & Stella
Beck G
Beuver Fred
Buckner
Bosniquet Mons
Barton Harry Hookey

Barrett Gertruda
Bordiey Chas T
BeGar Slatera (C)
Bornell Nat B (O)
Barrett Mrs A E (O)
Barrett Mrs A E (O)
Barrett Mrs A E (O)
Bartelmas Bessle
Burrett Carlton T
Brachard Paul
Buna Billle
Bernardl Arthur (C)
Bell Dick (C)
Brean Harry (C)
Braham Michael
Barlowe Frederick
Brenon Herbert
Barlowe Frederick
Brenon Herbert
Barry & Wolford
Brown & Wilmot
Bocker Ned (P)
Burtino Burt
Buck Mr
Buck Mr
Burt Frank A
Boyd & Allen
Burkhart Charles (C)
Bruce & Ellies (C)

Carson Flora (C)
Casedy Mable (C)
Chase Currie
Coran Tom
Cesser Imogene
Colstoin Chas E
Cook & Stevena (C)
Critsal Herman
Courneen W Rogers
Cutty Margaret & Ellsabeth cabeth Connelly Anna & Effe

Cushman Fm F (S F) Crockford Jessie (S. F.) Cushman Fm F (8 F)
Crockford Jessie (8. F.)
Cooper Tom
Clark Ruble (C)
Clark Chas K (C)
Carr George (C)
Clark A J
Carr Billy
Church Grace (C)
Cornish W A (C)
Carmen Berhard
Cain John
Carew Miable
Chappelle Ethel
Clark Jessie
Clito & Sylvester
Conway Ivy
Carroll Thomas (C)
Case & Co Harvey (C)
Carmen Barnard
Castillo Adgle (P)
Cate B J
Cressy M
Chapinan Percy
Cralg Lilly
Collins Nellie
Cunningham Jean (C)
Clandins & Scarlet (C)
Cralg Blauche (C)

Day Anna Moore (C)
Driscole Harry
Drina Max
Douglass Chas N
Damann Carl
Day Edmund
Draw Dorothy

De Cordobie Bisseber
Davail Brothers (C)
De Land Helen (C)
Dagmar Alexandra (C)
Dare Grace
Derby Charles (C)
Dayton Lewis
Dunn V M
Day & O'Brien
De Veau Neilie
De Land Chas (C)
Derby C (C)
Derby G (G)
Derby G (

Eitinge Neilie
Easterly Fred S (O)
Emmet Katherine
Edwards Ernest (C)
Edwards & Ward Els Ailce English Bessie Mae Elwyn Lorne

Bast Fred (O)
Evana George
Ella Charles (Easterbrook Fred
Ergotti Joe K
Emmy Karl (C)
Esposito Viacint
Elmer Fred
Exmeralda (C)
Earl Burt (C)
Eduunda Mille (C) Edmunda Mile (C)

Edmunda Mile (C)
Fields Sam
Fink Ned
Fink Ned
Forg Sisters
Florence Genevieve
Fiorian Joseph J
Fein Lew
Feeley Mickey
French B L
Faccioto Tom (C)
Faust Bros (C)
Ford Ed
Fish Agnes C
Farmer Constance
Felucare Charles
Ford Max
Fay 2 Coleya & Fay
Fenton J (C)
Fox Harry (C)
Fisher B C (C)
Foley John (C)
Francis Willard
French Bert
Forde Edwin
Flanigan E J
Fluiny Raymond
Fuller George (C)
Floden (C)

Green George
Green Fellx
Greeory Margaret (O)
Grid (S F)
Gallagher Edward (C)
Grabam Frankle (C)
Green Parls
Grady Thomas J
Gund Sully (C)
Grant Sedor (C)
Grant Sedor (C)
Grant Sethel (C)
Green (Jimmy)
Graser Ethel (C)
Glenn Mrs P J (C)
Glover Edna May
Garner Ethel (C)
Glover Edna May
Gagn Rita
Gotch Frank
Gardner George (C)
Gardner & Golder
Griffith J
Gardner Reece M (C)
Glirdelier Earl (C)
Graser Arnold (C)
Georgy Alfred
Grant Hazel
Gardner James J
Gallagher E F
Gaffiney Glirls (C)
Green Jimmy (C)

Hoppe Guy Hughea Mr & Mrs & (C) Harria George Hale Eiane Hamilton Ann Hoffman B 8 Hedlicka Mame (C)

Hawiey Dudley
Heiman Samuel
Hammer W J
Hardy Norman (O)
Hutchinson Edward (C)
Hodges & Darrell (C)
Hitipile Clifford
Hernmann Otto
Henkel Mra Wm
Harcourt Daisy
Heory & Long
Hannahan Mrs R P (O)
Hume Harry (C)

Henry & Long
Henry & Long
Hannaban Mrs R P (C)
Hannaber Bros & Co
Hannon Lioyd (C)
Hannaber Bros & Co
Hannon Lioyd (C)
Hannaber Bros & Co
Hannaber Junping
Hamilton Harry D (C)
Hawkins Jumping
Joseph
Hamilton Robert
Hoffman Ai H
Haines Holland
Hunter Julia
Hellenre A
Hazard Grace
Hornmann Prof () C
Hanlon Jack (C)
Hynner John B
Hill Wm H
Howard Wm
Horan Tady
Hanlins The
Hopkins Sisters
Hall & Lorraine
Hopkins Sisters
Hall & Lorraine

### PLACES TO STOP

# NEARLY ALL THE GOOD ARTISTS ARE HERE—JOIN THEM

SPECIAL RATES TO

**PROFESSIONALS** 



J. K. SEBREE, President ROY S. SEBREE, Gen. Manager

LOUIS A. JUNG, Asst. Manager

DINE IN OUR BEAUTIFUL RESTAURANTS

POPULAR PRICES.

SERVICE AND FOOD THE BEST.

Havel O'Brien
Haviland J B
Higgans Robert (C)
Hoyt Grace (C)
Hazzard Lynn & Bonnie

### Irving Mildred Ireland Fred

Johnson & Buckley Jones W B (C) Jackson Isabel (C) Johnson Matty (C) Jacoby Josephine Jonnson Matty (C)
Jacoby Josephine (C)
Jennings Steve
Johnson Anton
Johnson James (O)
Julot M (C)
Jones Lew
Jeffery Howard Co (C)
Jarvis & Martyn (C)
Jarvis & Martyn (C)
Jarvis & Martyn (O)
Jarvis & Martyn (O)
Jennings & Renfrew (P)
Johnson Jack
Jones & Mayo
Jaeger Harry
Jackson Allee (C) " (O)

Kingsteya The (O)
King Chas & Maglie
Kendall Blanche
Kendall Blanche
Kendall Fred (O)
Kirk Rosa (C)
Kelly & Lewis (C)
Kelly & Kent
Kellyse Annie
Keene Henry Kaityse Annie Keene Henry Kishi B (C) Koler Harry I Keno & Morris Kay Harry B Kelcey Aifred Kramer A (C) Kirk H Arthur Keliy Andrew Keliy Andrew Kennedy Clayton Kelcey Franc (C)

Kelcey Franc (C)
Langford & O'Parrell (O)
La Vigne N J (O)
Laviting Bilda
Linton Harry B
Lester N S
Les Henry
Lavine Arthur
Lytton Neille
Lesin Bessie
Leclere Moise J
Lawrence Fred
Le Valadona
Loraine Olga (C)
Langhlin Anna
Lee Irene Langhilin Anna
Lee I rene
Lateli Edwin
Jorraine & Dudley
Lichtma Ai
Laurent Marie (O)
Leithold Risito F C
Leithold Risito F C
Letthold Risito F C
Letthold Risito F C
Latina Mile (C)
Lah Edward (C)
La Vello Violey (C)
La Darras Three (C)
Lingard & Waiker (C
Lioyd Herbert (C)
Lamoise Rene (C) (C) Lamoise Rene (C)
Leondor Mrs May (C)
Levadaus The
Le Ciair John
Lambert & Williams Lamber & Williams
Liven Hamber Levis A Phillips (P)
Laurie Sisters
La Velle Rena
Leslie Jim
Lewis Dave V
Leonard James
Lapman & Lewis
Long W P D
Le Roy Vlett
Liquid Herhert
Lancaster & Miller
Le Roy James (C)

Morris Kitty (O)
Morris Kitty (O)
Morre Herbert (C)
Miley Katherine
Midge & Morton
Murray E W (O)
McGloin Albert (O)
Monn Gladys (O)
Milmar & Morris
Murray & McFariand
Marsells Max
McGown Josephine (C)
Mann Allen

MacArthur C Mahaboney Mra (O)
Moore Fred (O)
Merriman Dick (O)
Metagar O B (O)
Mack & Elliott (O)
Mack & Elliott (O)
Mack & Elliott (O)
More Five
Maxwell Elliott
Marseiles (S F)
Mohr Audry (O)
Marshal Selma
McAvoy Alice
McAvoy Alice
McAvoy Chas (C)
Martin Cyrua
McAvoy Chas (C)
Martin Cyrua
Moore Martha L
McKay Jock
Miller Edward
Millasch Bob (O)
Mondall Joe B (O)
McKay E (O)
McKay E (O)
McKay E (O)
Miller Ed (O)
Miller Ed (O) Milasch Bob (C)
Modall Joe B (C)
MoKay E (C)
MoKay E (C)
Mokay E (C)
Miller Ed (C)
Mohall Terry (C)
Marsselles James (O)
Mohand Abdul (O)
Marsselles James (O)
Mohand Abdul (O)
Marskelles James (O)
Mokard E W
Mackay E W
MacConsid
Morton Ed
Morton Jr Harry K
Moxulx John (O)
Mack Benton (O)
Mack & Benton (O)
Maple Frank (O)
McMillan T B
Mack Bob
Moran William
Madden Jas
McCarrow Chas (P)
MacRae & Levering
Morrow Wm K
Masub W Y
Mason Jack
Masub W Y
Marriott Twins & Co
(P)
Mells Three

Marriott Twins (P)
lells Three
McGloin Josephine
Mowatt Ben
Mengean Troupe
Mowatt Tom (P)
lack J H A
McIrose Fern (C)
Mader Mr (C)

Normans Harry B (5)
Niblo Fred
Nelson Ida Marie (0)
Nizon & Moran (0)
Nizon & Moran (0)
Nicholas Nellle V
Newmans The (0)
Nowlin Dave
Nichola & Croix
Nelson Chas (C)

Oweller C F
Oberman Ada H (O)
Olmatead L H (O)
Othen John
Olligan Al
Otis Flora
Osteman Chas (C)
Ornin Grace
Owen Garry & Co (C)
Pealey L B Owen Garry & Co (C) Fealey L B Maywood Ferry Lew Ferry Staters Irimrose T Frice & Buttler Farker Victor Falme Mme (C) Fants Anita (C) Fants Anita (C) Ferry Begar (C) Ferry Begar (C) Ferry Marry W (C) Fants Anita (C) Ferry Marry W (C) Freston George (C) Fants T (C) Freston George (C) Fants (C) Penri C C (C)
Panita (C)
Pollard Jack (C)
Pywer Miss A (C)
Pywer Miss A (C)
Piquo Harry (P)
Parshly (P)
Phelps George
Price Mille
Peck Frank (C)

GOOD TIME FOR ALL ACTS IN DENVER FAMOUS BEFORE-AFTER-THEATRE CAFE

CURTIS STREET, NEAR 17th. MIDST ALL THE THEATRES. HEADQUARTERS -- White Rate and Profession

IN DENVER

THE ONLY Hawaiian Quartette

### PLYMOUTI IOTEL

38th STREET, BETWEEN 7th AND 8th AVENUES, N. Y. GITY FIRE-PROOF BUILDING A STONE'S THROW FROM BROADWAY

"NOTICE THE RATES." A room by the day, with use of bath, \$1.00 and \$1.25, single; \$1.50 and \$1.75, double. 'No higher.' A room by \$1.00 and \$1.25, single; \$1.50 and \$1.75, double. 'No higher.' A room by the day, with private bathroom attached, \$1.50, single; \$2.00, double. 'No higher.' Popular with the day of the higher.' 'No higher.' Rooms, with use of bath, from \$5.00 to \$8.00 per week, single; and from \$6.00 to \$9.00, double. 'No higher.' Rooms, with private bath attached, from \$8.50 to \$10.00 per week, single; and from \$9.50 to \$11.00, double. 'No higher.'

Every room has hot and cold running water, electric light and long distance telephone. Restaurant a la carte. Club Breakfasts.

T. SINNOTT, Manager

We are at the old stand better than eve

THE MILLER HOTEL

MISS EMMA WOOD, Mgr. H. C. MILLER, Prop. S. E. Cor. 10th and Race Sta., Philadelphia.

AMERICAN AND EUROPEAN PLAN.
"THE ACTORS' HOME."

WINCHESTER HOTEL

"THE ACTOR'S HOME."

SAN FRANCISCO, CAL.

Rates—50c, to \$2.00 day, \$3.50 to \$6.00 week, 600 Rooms. Centrally located, near theatres. ROLKIM & SHARP, Props. CHAS. BUSBY, Mgr.

WALDORF HOTEL

140-42 E. MADISON ST., CHICAGO (European), opposite La Salle Theatre. Steam Heat, Elevator, Electric Light. Rooms with Private Bath and Lavatory, Stationary Water. Local and Long Distance 'Phones in all rooms. Special rates to the profession. R. G. NEISS, Frop.

FLORENTINE TABLE D'HOTE.
155 W. 44th St., near Breadway, New York
Lunch 45c. Dinner 65c., with wine.

THE RUDGER

Lunch 45c.

Weekly accommodation for the professi
FIRST CLASS FURNISHED ROOMS.

Cafe attached. Baths and Steam Heat on all cors. PROFESSIONAL RATES—\$7 double, 28

BEST PLACE TO STOP AT

NEW YORK CITY
"28 Seconds from Broadway."

# THE ST. KILDA

163 West 34th Street

Furnished Rooms only. Baths—Teleph Electric Light. ('Phene 3448—Mnrray Hill.)

Torms Reasonable
Under Management of PAULINE OOOKE and
JENIE JACOBS.

DROP IN SEE

# **JOE ADAMS**

COOLEST SPOT IN NEW YORK.

West 44th Street

("28 Seconds from Broadway") Everything that's nice to eat and drink

# EZIER 2 WEBB **Furnished Rooms**

Most centrally located Rooming House in the city. 238 W. 428 ST., NEW YORK CITY, 2 doors from Liberty Theatre. Baths and Telephone. 'Phone, 3856 Bryant.

FURNISHED ROOMS REASONABLE.
Near Times Square and Broadway.

242 W. 43rd ST., NEW YORK MRS. FAUST

### RUNYAN HOTEL

BRIE, PA.
907 French St.
One block from theatres.

Oninlen Dan

Furnished Rooms Reasonable. 261 West 42d St., New York Opposite the American and near Hammerstein's.

Special rates for professionals.

Richards Emmle
Robinson Chas (C)
Reynolds Joe
Rivers Grace
Resse Allen K
Roy Phil
Rivers Viola (C)
Rainund James B (C)
Rainkin Walter A (C)
Russell Flora
Ressler Capt Nat
Rochez Madame
Rayno Archie Robinson Emily
Robinson Emily
Robinson Emily
Roberts
Redaccion
Rose Chas
Richards Harry
Reese DeWitt (C)
Roberts J H (C)
Ritter Morris
Ray T O
Redcay William

Reynard Ed F Rettlek Carl F (C) Rusco Nat (C) Rostoy Pat Ross Thos B Ress Thos B Robinson Engene (P) Releficibleck Harry (P) Reberts Bob Ross Jim (P) Roberts Nettle (P) Rujah Princess (P) Relff Geo W Ramsey & Welss

Shardl Claude (C)
Schlieter Hubert (C)
Seville & Pifo (C)
Starbuck Low (O)
Stewart Ed
Shaw Alea
Smith Dick
Seymour Pete
Studies Vers Stanley Vera Shea Barney (C)

with win

Spilk Mr
Smith Luther I
Summers Dick
Smith Joseph
Staley John (C)
Scott & Davis (C)
Swindell Archie
Skalaka Gadlawaky
Swarthout W U
Sorgim G (C)
Schilling Emma (C)
Steits Mrs C L (C)
Steits Mrs C L (C)
Stevenson H 8 (O)
Steits Mrs C L (C)
Stevenson H 8 (O)
Steits Mrs C L (C)
Stevenson H 8 (C)
Stevenson H 8 (C)
Stevenson H 8 (C)
Smith Herose
Stein Sam
Steele Earl
Smith Bernard
Shean & Warren
Smith Bernard
Shean & Warren
Smith Beaste
Simpson Cheridah
Spencer High (C)
Stevenson Harry (C)
Smith Henderson (C)
Smith Henderson (C)
Smith A Albee
Silvers & Sands
Schmidt P H
Stewart Harrison (C)
Schman Ed (C)
Schman Ed (C)
Smith Evans & Milliams
Smith Evans & Milliams
Smith Sylvester (P)
Slivard (L)
Smith Sylvester (P)
Slivard (L)
Smith Sylvester (P)
Slivard (L)

Si Vad (I')
Shelby Tom
Shubert Hugh W
Smith Frank W (P)
Singer Wm B
Smally Victor
Sparis E J (P')
Saxton Bill (C)
Steward Joseph (C)
Smith Henderson (C)
Shale & Coie (C)

Thorato Signor (O)
Temple Dick
Theo Mile (O)
Thatan Jean
Tunach George
Thomas Ora (O)
Trixeda & Robinson
Turner & Campbell
Taylor Eva (C)
Trevellick R F (C)
Tweedley John

Tenley Eimer Trovoilo Thomsa Wm H Tanna Augusta Taylor Jack

### Ullrich Frits (C)

Vitler Jack

Van Buren H (O)

Van Beker Elida (O)

Van Becker Elida (O)

Valentine L (O)

Vogel H A (C)

Velda Trio

Valrio Miss M (C)

Veolette & Old

Valora Josephine (O)

Vinard J E (O)

Venetian Street

sicians (S F)

Vaughan Miss D

Van Harry

Weston R W
Webb Harry L (O)
Wittin & Procee (O)
Wren Lew (O)
Woring Nellie
Winters Bank Wren Law (O)
Woring Neille
Winters Bank
Ward Hap
Winston Juliet
Whitfield John T (O)
Weber George
Wilkie Ewing
Willams Arthur
Wilson Joe Alf
Weber Eddie (O)
Woodbury Fred
Williams & Mayer
Whitestone Nat
Welch Mrs Zem
White Charlotte
Wood Maurice
Waite Willie
Witchle Katherine (O)
Wray & Ray
Wales Elaie
Wilson Frank (S F)
Wild W C
Webster Mack D
Wilson & Aneta (C)
Welsh Ben
Wrother Ed (P)
Warren & Francis (P)
Warren & Francis (P)
Warren & Fred
West J Roper
Whitelaw Arthur
Wrothe Ed Lee
Wheelock Chas
Warren & Bro MarvelOld
Weller Bert
Weller Bert
Woeller Bert
Woller Bert
Woll

ous
Wheeler Bert
Wells Billy K (P)
Williams Lew

Young Phil Younger Bros (C)

Zams Zat (C) Zarrow Trio

# **CORRESPONDENCE**

Unless otherwise noted, the following reports are for the current week:

### **GHIGAGO**

VARIETT'S Chicago Office 167 Dearborn Street.

E. E. MEREDITH JOHN J. O'CONNOR Representatives

AMERICAN (W. T. Grover, mgr.; agent, William Morriss. Arthur Prince, second week, sharing first homors with Severia. Prince is going even bigger than bust week. Severin had no trouble with the Chicago millence, and made as tig an impression as when he first appeared in New York. Chirles Vance also scored a big hit. William of the Chicago millence, and made as tig an impression, when he first appeared in New York. Chirles Vance also scored a big hit. William of the tight of tight of the tight of tight of the tight of tight of the tight of the tight of the tight of tight of the tight of tigh

When answering advertisements kindly mention Variety.

JOHN W. DUNNE, Hotel York, New York City



America's Best and Most Meritorious Musical Act

FRANK B. CATE, Cornet Virtuoso, Playing his Intest success "CATEASONIAN" POLICA-FANTASIA WALTER H. CATE, World's Greatest Saxophone Soloist,

FRED O. CATE, Playing Solos on the Largest Saxephone in the World. Producing the Deepest, Hellowest and most Powerful Tones ever produced on

any bass instrument in the world and Four Large Xylophones.



AND

"Twenty Minutes Before Train Time"

re la America after a aucceseful season la Great Britain

SARAW LOUISE

Direction, HURTIG & SEAMAN.

DEC. 6, POLI'S, SCRAFTON.
Featuring Jointly.
11 CLUB SHOWER and their ORIGINAL OVERHEAD THROW.

**NOVELTY COMEDY** SINGING ODDITY

# FEATURED PANTAGE'S

BLACK **SHEEHAN** HUME **SCHOAFF** 

**NOW PLAYING** Sullivan-Considine FOR Paul Goudron

**VAUDEVILLIAN** THE VERSATILE

FIFTEEN MINUTES of FUN in "ONE"

Address care VARIETY, Chicago

"Divine Myrma." held over, closed. The only difference in Myrma's act is that she is announcing her dives this week. O'CONNOR. MAJESTIC (Lyman B. Glover, mgr.: agent. Orpheum Circuit).—Excellent show this week, showing "class" early, and remains first rate to the concluding number. The Monday matineer an smoothly, with exception of a few minor breaks. May De Sousa (New Acts). Edwin Holt and Co. in "The Mayor and the Manicure," strengthened the bill materially, even though the sketch is not new to Chicago. Matthews and Ashley presented "Held Up," and it proved one of the most amusling skits seen for some time, and a departure from the general run of comedy offerings. The Exposition Four offered one of the three or four best musical acts in vandeville, and the rapid changes of costume excited much favorable comment. Conroy and Le Claire and Co. in "Aking for a Night" were just as well received as when last seen here. If this act closed with as much strength as is developed when the comedy portions are at their height, it would be a wonderful offering. Gus Edwards" "Kountry Kidis" is stretched out over too long to leave the stage with much applause. The act is good but too long. Jeanette Childs, in her imitation of Bessle McCoy, scored the individual bit of the act, although Vera Stanley, Fred Hackett and Gertnde Morgan were well tiled. Pauline Moran has that personality which finds favor in vaudeville, and sang three songs which at once stamped her as a favorite at the Majestic. "In Dear Old Tennessee." her biggest hit, was so londly applauded that she could have easily taken another encore. The success of Mildred Warren, Bert Lyon and Louise Meyers, in third position, was something unusual. Miss Meyers ran away with the act, and such applause as she received is seldom heard at that house for a number "on early." Jean Berasc showed the pooles, which performed the usual fine act associated with the Bersac name, closing the show. Two other acts on "one" and "two" had concluded their numbers when the reviewer arrive

"Runaway Giris" a good show. While the "Runaway Giris" do not in any way come in the record breaking class that have been coming along this way lately, nevertheless it is mighty good, and the Monday matinee audience found plenty of amusement in it. There isn't a more natural or funnier Irlahman in burlesque than Jack Reld when he gets busy, and with Wakefield as a working partner, he is sure to go through the season with honors. The program gives Thos. T. Bailey credit for books, lyrics and music. His hest work is in the two latter departments, although the line of patter used by Wakefield and Reld in the first part is a sure laugh gatherer, but it sounds more like Reld's than it does like Bailey's. Elia Reld Gilbert is principal in the female end, and, well dressed, handles her part to perfection. Pauline La Conda deserves credit and mention for the way she handles a small part, and the specialty offered by Baxter and La Conda in the first part was easily the big hit. Ed Manny as a Dutchman and Ai Pinard as the "town rounder" and "ward polisher," both put their parts over satisfactorily. The National Quartet offered a specialty near the close of the first part that found favor. Perry and Elliott opened the olio and made a good impression. Ed Blondeli and Co. added attraction. Pinard and Manny went big. The second part, like the first, is full of lively, well-staged numbers, and some good material handled by Reld and Wakefield. Wakefield has a way of his own of delivering the "hop head" character, and is immense. The show pleased the Star and Garter crowd. One thing can be said for "The Runaways," it has the best collection of numbers heard at the Star and Garter this season, and whoever staged them fairly knew his business. It also may be classed as one of the best singing organisations on the Weels.

W. V. A.).—Big business at the Haymarket Monday night. The Mozarts gave the show a good start. Askeland, violinist, followed, and his first number was colcluded, there was a tre mendous outbrist of enthusiasm. Th

singing, good; Bert Leslie, headlined, very good; Hopkins and Axtell (New Acts); Bonesettis, acrobats. closed, good.

MERRY.
SITTNER'S (Paul Sittner, mgr.: agent, Paul Gondron).—People were turned away first show 28, but there was not quite capacity second show. The bill for week ending 28: James Francis Suilivan, assisted by William O. Johnson, Ruth Loftus and Ward and Stone, headlined, with what they called "The Crazlest Act in Vaudeville." It proved the biggest laughing hit at that house for some time. Edmund Martin's Dog "Bandits." another new act, is not yet running smoothly. It is along similar lines as Barnoid's Dogs. The Two Wilsons went only fairly well. The Free Setters Quartet, big hit. W. L. Werden, who has been engaged to remain at that house till Jan. I, again pleased with ill. songs sing by Marie Gearln. Dart Brothers opened with meritorious acrobatics.

STAR (T. J. Carmody, mgr.; agent, W. V. A.).—29-5; Lilliam Mortimer. Woods and Woods, De Holls and Valora, Herbert and Willing, Von Tilla and Nina, H. B. Burton, Tillie Whitney, the Glissandoes. James H. Cullen headed bill. closing 28 in name and in fact. Fred Wyckoff took second honors. DeVoy and Dayton Sisters offered splendid dancing act; Warren, Lyon and Meyers, good: Ella Cameron and Co., good; Harvey, Case and Co., went much better than at Haymarket preceding week. Raven Trlo, liked: Ethel Glikey, fair.

JULAIN (J. G. Conderman, mgr.; agent, William Morris).—The Swedish Ladles Quartet, making its first appearance on a theatre stage this week, Other acts 29-5; Allen Shaw, Carson Brothers, Labl, Ceell and Lennox, the Great Kelter. Bill week ending 28 peculiarly arranged; Rose Johnson opened, and Jennette Adler and "Picks" closed. The former, working under disadvantages, failed to score. The latter, thinking ash worked under disadvantages, made long the disadvantages, failed to score. The latter, thinking ash worked under disadvantages and long act.

WERDI (George Theodore, mgr.; agent, W. K. Buchanan,—20-1, Dave Mitchell, Beulah Benton

VERDI (George Theodore, mgr.; agent, W. K. Buchanan).—29-1, Dave Mitchell, Beulah Benton and Foley Bros., May Foster and "Mike."

WILSON AVENUE (Charles R. Hagedorn, mgr.; agent, William Morris).—Heras Family, feature all week; Dorsch and Russell, headed bill last week, could not make jump if they played Sunday, so Clarence Sisters opened a day early, staying from Sunday to Wednesday; John Ennor, also at that house all this week, but clanges his travelog for last half. Other acts 29-1: Vera Harrett and Co., Lew Cooper, Primrose Sisters, Marle Sharrow made a big bit 22 24. Siebert and Lindley, who replaced another act, were also liked.

CRITERION (Abe Jacobs, mgr.; agent, W. V. A.)—29-5: Thorne and Carleton, headline; Pollard Opera Co. Arcadia. Al Summers, Harvey, Case and Co., Irene Romain, Stuart and Marshall. Lillian Mortimer proved strong headline attraction week ending 28. The Gillssandos opened show with but little enthusiasm. Treat's Scals followed, good; Haley and Haisy, good; De Hoills and Valora, good: Charles Mills, good; Lillian Mortimer, sixth, followed by Lotta Gladstone, liked. Neusa and Eldred closed the bill, good. MERRY.

and Eldred closed the bill, good. MERRY.

BISH TEMPLE (Charles P. Elllott, mgr.; agent, W. V. A.).—20-5: Treat's Seals, Hennings, Lewis and Hennings, Cecile Francols and Co., Morrissey and Rich, Eside Truci, Murry Bennett, Faust Brothers. A smoother running bill than was provided at this house for the week ending 28 is seldom seen. Capacity business resulted. Pictures opened. Three Shelvey Brothers, meritorious gymnastic offering; Wielen and Searles, liked; H. Walker, ill. songs; Musical La Moines, good; Allen Shaw, fine coln manipulation; Vera Barrett and Co. (New Acts); Grace Hasard, closed show, spiendid bicycle act. MERRY.

SCHINDLER'S (L. S. Schindler, mgr.; agent, direct).—Tora, Japa, and Tom Brantford, best features 29-1. Billy Baker and "Pony Boy Girls" and Hannaher Bros. and Co. opened Tuesday (30) evening, replacing another act, were liked; Lorraine Mitchell; fair; Dawson and Booth, ordinary. MONROE (Burke Bros., mgrs.; agent, William Morria).—The new Monroe is located at 58th and Monroe streets, having opened last week. It plays a "split," two shows nightly, with three matinees weekly, A feature of the new "small liouse" is the stage and scenery, well built and

# I. MILLER, Manufacturer



Ballet and Acrobatic Shoes a specialty. A work made at anort notice. All

CLASSY, FCOFNTRIO DANCERS



The boys who made them all sit up and take notice at the

### PALACE THEATRE, LONDON

F. S.—Been under cover quite some time, BUT WATCH US NOW.

# JAMES MADISON

1493 B'way, VAUDEVILLE AUTHOR a, m, to no PUBLISHER of MADISON'S BUDGET No. 12, tha classy book of newest comedy material. Price \$1

Telephone { 1533 } Bryant VARIETY TIMES SQUARE

NEW YORK CITY "VARIETY, New York"

### **ADVERTISING RATE CARD**

SPACE OR TIME RATES

1 Line	\$ .20
1 Inch (14 Agate lines) 1 time.	2.80
1 In. 3 months (13 times) in ad	Vance 35.00
1 In. 6 " (26 times) "	66.50
1 In. 1 year (52 tlmes) "	120.00
1 Page (672 Agate lines)	125.00
Page	65.00
4 Page	82.50
Front Page (portralts of women of	mly)100.00
5000 Lines )	( .18
0000 Lines To be used within one	year \ .17
10000 Lines )	.16

# PREFERRED POSITIONS 1 In. across Page \$15.00 2 In. " 27.50 5 In. " 40.60 1 Page 150.00

IN ROUTE SHEET 1 Line one time.....month....

ARTISTS' RATE CARD "Representative Artists" (For Artists Only)

14	Inch single column	84.00	monthly	net
1	Inch "		**	
14	Inch donble "	8.50	44	0.0
Ĩ	Inch " "	12.50	44	04
	Inches single "	12.50	**	**
9	Inches double "	22.50	**	
	Inch across page		**	04
	Inch across page		**	**
	Inches across page		41	
	Inches across page	75.00	6.6	

LARGER SPACE PRO RATA

Discount 3 months, cash in advance, 5% Discount 6 months, cash in advance, 10% Discount 12 months, cash in advance, 15% (Advertisements under "Espresentative rists" not accepted for less than one month.) Be Freferred Positions Given.

CUTS 
 Single Column
 (1 time)
 \$15.00

 Double Column
 (1 time)
 25.00

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

### SHORT VAMP SHOES

Exclusively for Women). For Stage, Street and vening Wear. Great Variety. Exclusive Models.

rather attractive. This cannot be said of the majority of small houses around Chicago, where the architect generally pays all attention to the beauty of the auditorium. O'Connor, Saunders and Co. opened the show and gave it a good start. Henry Little offered some character impersonations and imitations, and wore out his welcome by growing a little snggestive. Baker and Cornalia were easily the laughing hit. Some good twists and tumbles and some good comedy help make the team fit for any bill. Lois Berri could use a little personality with her songs to advantage. "The Gypsy Wayfarers" were headiliners and bit of the bill. Six good strong volces and some well selected costumes make this an excellent turn. This offering should be on the big time without doubt. Business was very good, considering that house is a stranger yet. COUNNOR.

columbus (Max Weber, mgr.; agent, Walter Keefe).—Bill for three days ending 25: Florence Whitman, soubret, gained some little applanse. Globey and Earl, sketch, made them langh, and was applanded some. Bash and Earl, dancers, fair; Mascagnis, good; Bush's "Schoolboys and School Girls," liberally applanded number of the week ending 28. Capacity business resulted. Pictures ppened. Three Sheivey Brothers followed with meritorious gymnastic offering. Whelen and Searles were liked. H. Walker scored with Ill. songs. Musical La Moines, good. Allen Shaw, woodsrful columnipulation. Vera Barrett and Co. (New Acts). Grace Howard, headliner, exceedingly popular. Millard Brothers closed, with spleadid bicycle act. PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—29-1: Eddle Erb. Masus and Masette, Hardy Langdon, Nagnani Family, there all week. Rest, 2-5: Pollard, juggler, Helen St. Baynor. Clarence Sisters.
THALIA (Thomas Murray, mgr.; agent, Charles H. Dontrick).—29-5: Five Musical Spillers, Mary Ann Brown, Shields and Rogers, Trask and Montgomery.
ALHAMBRA (Weber Bros., mgrs.).—"Columbia

gomety.

ALHAMBRA (Weber Bros., mgrs.).—"Columbia
Burlesquera" are not having a big week. Business Monday night only fair.

ARCH (Arthur Jarvis, mgr.; agent, C. V. M. E.).—The Julains, featured all week. Rest 29-2: Blanche Brogan, Swinton and Walker, Clande Ranf, and Jean McElroy, LYCEUM (Fred Linick, mgr.; agent, C. V. LYCEUM (Fred Linick, mgr.; agent, C. V. E.).—Vielde Trio featured all week. Rest 29-2: Brooks and Brown, Hilmar and Roberts, Edna Lexau, Porta Rican Quartet. VIRGINIA (J. F. Ritchey, mgr.; agent, C. V. M. E.).—"Effects of the Storm" drew big business week ending 28. Bill 29-2: Pasquailna De Voe, the Aldines, Billy Moore, and the Sherwood Slaters, Dean and Elter, Fenner and Lawrence. GARFIELD (Fred Schaeffer, mgr.; agent, C. V. M. E.).—Deeves' Manikins, featured all week. Rest 29-2: Stephens and Washburn, Prentiss Troupe, Marie Manning, Margaret Severance and Co.

PEKIN (Robert Motte, mgr.; agent, C. V. M. E.).—Herbert Lloyd featured all week. Rest 29-2: Jerome and Lewis, A. Wilkins, "Four Jie Em Ups." Anderson and Evans, A. A. Harrington, Green and Moss. APOLLO (Robert Levy, mgr.; agent, C. V. M. E.).—Green and Moss Co. featured all week. Rest, 29-2: Zamora Family, Dunbar and Turner, Ed Gilmore.

"The Dicky Bird." a new act, was given a "tryout" at the Kedzie last week, and Immediately booked for a tour of Association time by Edward C. Hayman. Mr. and Mrs. Jack Harlow and James Fulton were the players. Mr. Fulton did not go on the road with the act, as he is to be stage manager and play a part with "The Winning Miss," a company organizing here for the road.

Coney Holmes moved his office Wednesday to room 503, 167 Dearborn Street.

Mr. and Mrs. Fred Julain's vaudeville debut at the Arch Monday night proved a success, and they were presented with an eight-foot crysan-themum horsestice and one bunch of roses, all Mrs. Julain could hold in her arms.

"Senator" Francis Murphy opens at Toledo for a tour of the houses booked by Coney Holmes

There is some delay in transferring W. V. Newkirk from manager of the Haymarket Theatre to the office of the Western Vaudeville Association, and it is rumored that C. E. Kohl has changed bis mind.

I. II. Herk has contracted for a regular book form contract to be used at the Empire hereafter.

The majority of the cases in which theatrical parties enter into litigation are settled by means of agreement between the attorneys, it looks now like the case of Harry F. Weber vs. Sam Schiller for commission for booking a small theatre will be settled. Schiller's defense is that Weber acted outside the scope of his authority in contracting for acts, and bases his claim on the fact that an act has brought suit against him for cancellation.

ANDREW GELLER
Creator of Short Vamp Shoes.
507 Sixth Ave., New York. Bet. 39th and 31st Sta.
Send for Illustrated Catalogue.
One Flight Up.
Tel. 1955 Madison Sq.



started action. They claim that Washburne and Irving, who booked them, knew that the house had changed policy.

Toil Taylor claims that Joe Howard "gypped" one of the songs now in "The Filrting Princess" at the La Salle, and alleges that thirty-two bars are the same, note for note. "The Jolly Giris" car was broken into between St. Paul and Chicago on the Great Western. The management has a claim against the railroad, which it is thought will be adjusted. "Senator" Francis Murphy, who was cancelled at the Jois Theatre on a Sanday night several weeks ago, while putting on "stock," started action, and states that the case was settled by L. Powell paying him \$50 and the coate of the case.

The Victor, Chippewa Fails, Wis., closed Nov. 27. Poor business.

Mose Goldsmith is here from the Pacific coast, the guest of Pani Gondron. Mr. Goldsmith is rapidly recovering from his recent illness. He has several offers, but will not make np his mind as to the future for two or three weeks yet.

Dan McCoy was here Friday and Saturday, en route to Cincinnati, where he will manage the new S.-C. house (The Bell), probably opening 20. He was formerly manager of the Majestic, Denver, and has been with S.-C. for several years.

The boiler got out of order at the Unique, Rock Island, Ill., one day last week, and no mathee was given. At night the show went on without any heat in the house whatever, and it was some cold, they say.

Commencing 20 the Grand, Superior, Wis., will play S.-C. acts booked by Paul Goudron, and will be "split" with the Power, Hibbing, Minn.

Paul Gondron returned Saturday from New York, where he and Chris Brown held a conference which ended in their getting together on several matters pertaining to booking. Mr. Gondron stopped off at Niagara Falls, and saw that won-der-of-the-world for the first time.

It is definitely settled now that the new Majestic, La Crosse, Wis., will open Jan. 3. It will play S. C. attractions booked from Chicago.

The open meetings of artists belonging to Local No. 4, at 10 South Clark Street, have been discontinued until after the first of the year, and interest in the movement seems to have died ont. The Union sent a company to Cherry, ill., for a benefit 2, and will hold a ball at the Collseum 16.

Willie Slegel of the Telegraph Four became separated from his voice last week. The act was forced to dush without the aid of his services.

The vaudeville house at Superior, Wis., formerly booked by the Suillran-Considine office, has discontinued week-stand vaudeville, and will hereafter "split" with one of S.-C.'s houses.

C. Howard A. Lelgh and Leora De Trusse are rehearsing a new vaudeville act which will be called "Complicated Complications."

"Terry" O'Connor has returned to the Association offices, after a burried visit to Boston, where her folks live.

Marshall Montgomery did not appear at the Majestic for Friday matines last week. As the ventriloquist was about to walk on the stage his dummy broke, and the management refused to allow him to change his position.

Rosalie Muckenfuss has booked Fa Munro for a return date over the Inter Circuit.

Carl Rettick, traveling representative of the Inter State Circuit has secured the booking of the People's, Beaumont, Tex., and the Star, San Antonio, Tex., for his office.

Mr. and Mrs. Julain, for several years the leading players at the Marlowe, and great favorites in that neighborhood, signed with the Chicago Vaudeville Managers' Exchange to appear this week at the Apolio, a nearby house managed by Arthur Jarvis, and are proving a strong attraction. The salary is said to have been very large for a house of the Apolio class, but the popularity of the players in that section o fitie city warranted the expense. The Marlowe, a stock house for several seasons past, opened with vaudeville last week.

A number of benefits were arranged for the sufferers from the mine disaster at Cherry, III. On Tuesday afternon a monster benefit under the management of the Theatre Managers' Association netted a large sum, and smaller affairs realized comparatively large sums for the fund.

Cole and Johnson moved over to the Crown this week with "The Red Moon," after a successful two weeks' stay at the Globe.

PHOTOS, CABINETS, \$8.50 per 100. First Class. Est. 25 yrs. Have sittings or send photos, er negative. JOHNSON, 198 Wabash Av., Chicago. "ALIDELLA" DANCING CLOGS

Ladies' or Men's Sizes Price, all wood sole, \$4.00.

Leather shank, \$5.00, delivered free. Patent fastening never line. ALBERT E. RIEMER SHOE CO., Milwaukee, Wia.

REAL HITS-

"DEAR OLD MOONLIGHT"

Onr Feature Hit,

"Down Among the Sugar Cane" The sweetest of sweet songs.

ABRAHAM LINCOLN JONES THE CHRISTENING

The new sensational coon song,

"LILAC and ROSE" Real Song for Real Singers.

BOTHAM-ATTUCKS MUSIC CO. 136 West 37th Street, New York

KELLER 2107 MICHIGAN AVE.

CHICAGO COSTUMER

EXCLUSIVE DESIGNS.

Costumer for the Leading Stage Celebrities.

'Phone, Calumet 8492.

SECOND HAND DRESSES AND FURS

223 STATE STREET, CHICAGO, ILL

ocener

SILKO, DYE, OIL AND WATER COLORS.
DANIEL'S SCENIC STUDIO,
Chicago Opera House Block. Chicago, III.

FINE FURS and DIAMONDS ROOM 488 REPUBLIC BUILDING.

('Phone Harrison 4449.) CHICAGO

Tel. Mad. Square 705 VAMP SHOES SHORT



VAUDEVILLE SCHOOL

STAGE ACTING MAKE-UP, DRAMA, ELOCUTION, SINGING

DRAMA, ELOCUTION, SINGING All Toe, Fancy, Novelty, Wooden and Soft Shoe Dancing; Vaudeville Acts and Sketches. ASCERTAIN your taients. Better your condition. Trisi lessons given. Send for illustrated bookiet, "How My 4,000 Pupils Have Succeeded." The celebrated and the second

ALVIENE STAGE TRAINING SCHOOL, GRAND OPERA HOUSE BLDG., 23D ST. AND 8TH AVE.

ENTRANCE 269 8th AVE.

Call, write or 'phone 2589 Chelsea.

Coursea now forming. Failure impossible if we accept you as a student. Public student performances.

Acis are trial performances given in our owa theatre. We instruct in person or by mail. Baggements guaranteed.

WANTED. CLEVER COMEDIAN
STRAIGHT. Must be difference in size. For Headtiner Comedy 3-act. Playes United Time. Only
recognized performers apply to Mrs. Harry Conlea,
988 McAllister St., San Francisco, Calif. (Big
inducement to the right people.)

The suit of Beecher and Maye against Max Weber, for cancellation at the Trocadero, was adjusted by an agreement to give the team additional time. Wai Brooks vs. the Thalia Theatre for cancellation is likely to be adjusted out of court. Leigh and Shone, who were canceled at a small house owned by Fred Wahlert, have When answering advertisements kindly mention VARIETY. REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

Funnier Than A Whole Car Load of Monkeys "Ginger" Act. THIS WEEK (NOV. 29), BIJOU, BAY CITY, MICH.

Address ALF T. WILTON, Agent, or Care VARIETY, Chicago

**\$3,000.00 PRODUCTION** 

OL

BLES WILFORD'S

A BIG HIT IN CHICAGO.

CREAT WIRELESS TELECRAPH SKETCH

Now a Rict on the Merris Time.

HEREBY WARNS all CHOOSERS to keep away from my novelty used in this act.

MUSICAL

Anyone attempting to infringe on my natart will be



FOR PARTICULARS SEE FULL PAGE AD. in ANNIVERSARY NUMBER. First 8 correct solutions of conundrum mailed by FRED TERRY of the TERRY TWINS,

BEN S. MEARS of SARAH BRANDON & CO. EDW. MILLER, Stage Mgr., Bijou Dream, NEW HAVEN, Conr

Management

GOOD for GOOD shows-GOOD looking-GOOD dresser-



"THE MAN MELBA"

VOCAL RANGE OF \$1/4 OCTAVES.

BOOKED BY MILLER & BRADSTREET OF W. V. A.

Ask ALF. T. WILTON.

HERE THEY COME!

BREAKING THE VAUDEVILLE SPEED LIMIT

THERE THEY GO!

MERRY XMAS AND HAPPY NEW YEAR TO ALL

Direction, M. S. BENTHAM

**NEXT WEEK (Dec. 6) SHEA'S, TORONTO** 

Fixed up by PAT CASE

# **VARIETY'S Branch Offices**

Advertisements and subscriptions received in each at regular rates.

News items may be forwarded to the most convenient, and will be promptly transmitted.

Letters may be sent to either of the addresses, and will be forwarded or advertised.

**Publication Office** TIMES SOUARE

NEW YORK CITY

### **CHICAGO**

167 Dearborn Street JOHN J. O'CONNOR E. E. MEREDITH Representatives

### SAN FRANCISCO

2064 Sutter St. LESTER J. FOUNTAIN Representative

### LONDON

418 Strand, W. C. JESSE J. FREEMAN, in charge Cable "Jessfree: London"

The annual T. M. A. benefit was held at the Chicago Opera House 3.

Bill Ward, stage manager of the Criterion, turned in \$56 to the fund for the widows and or-phans of those who lost their lives in the mine disaster at Cherry, III. Among the artists who ireaded the list of contributions were: Winona Winner, Marie Giazer, Arthur Dunn and Banks

i.illian Mortimer tried out a new act at the Criterion afternoon and night 26. It has the title "Eight Years After," and looks like success.

The Columbus will change its policy for single week, and S. H. Dudley in "The Smart Set" will be there holiday week. The attraction has been playing that house for five or six years. Max Weber explains that Stair & Havlin had no place else to present it.

Fay, Two Coleys and Fay open April 11 at the Bronx, New York

Fern and Mack are now playing the Jake Wells Circuit.

Jack Ripp returned to Chicago Saturday night.

The New Comedy will open 13. It is owned by Jones, Linick & Schaeffer.

George F. Hall has mailed posters and photos from England and Scotland, which indicates that the is making quite a bit in the variety theatres on "the other side."

Ethel Dovey has retired from "A Matinee Idol." Berta Milis and Joseph Santley joined the show.

Tell Taylor has succeeded Armand Kallg in the tenor role of "The Kissing Girl" at the Cort.

The Melnotte-Lanole Trio opened at the Columbus last week for a ten weeks' tour of the Walter Keefe Circuit.

The Orpheum, Baraboo, Wis., has been sold at auction. A. B. Robbins, one of the firm which managed It, was the purchaser.
Clever Conkey run against "Foolish Question" No. 788,594,345 up in Walter Keefe's office last week, when the girl asked lim if he was looking for bookings. "No, am here after my laundry." he repulled.

Bertha Bennert, of Oshkosh, Wis., has started action for \$15,000 damages against John D. Winnipger, one of the Winnipger Brothers, for breach of promise. Winninger married Louise Cook, an actress, Oct. 21, at Watertown, Wis., writing Miss Rennert of his change of mind.

Ernie Young, treasurer of the American, cele-brated his birthday Nov. 26 at a prominent cafe, and the announcement sent to his friends was:

"Every now and then I get a birthday. This was wished on me when I was a young

Young, and now it happens almost every year. I can feel one approaching now, and I think it will arrive about next Friday evening, November 26. I was born after the show, and therefore my birthday does not begin until 11:30. There will be a spread, at which I insist on being the guest of honor. For this I expect to settle the check, which will be comfortably large. But, never having encouraged the use of splittuous or mait liquors (hy others) I cannot lend my purse to the promotion of the ville traffic. Guests becoming thirsty will have to shift for themselvos, and I will probably give them a stern look besides."

Redwood and Gordon are putting the finishing touches on a new act which they will present in vaudeville. Mr. Redwood recently disposed of a theatre in Caigary, Canada, and determined to return to the variety fold.

Mabel Carew commenced her tour of the pheum Circuit at the Mary Anderson, Louisvilast week.

S. A. Bristow, the William Morris attorney in Chicago, jumped clear to Danville, Va., to eat his Thankegiving turkey. He was at his home but four hours.

M. St. Julain and Marie Cline were married at Moorhead, Minn, Nov. 18.

Harry Grimm has joined with his old partner of five years ago, Roland Davis.

George Bromley, manager and musical director of the Pollards, who fell and broke his arm three weeks ago, is recovering.

After working over three months for the Western Vaudeville Association, the act known as
"Ward DeWolf, Bainbow Sisters and the Pony
Boy Girls" was canceled at the Temple, Grand
Rapids by Manager E. P. Churchill last week.
The act is owned by Joe Murphy, who also has
"Billy Baker and the Pony Boy Girls," a "No. 2"
act. According to Sam Blair (who represents
Murphy), immediate action will be taken against
the management for salary and damages. The
consensus of opinion in Chicago is that Ward Dewolf and the Rainbow Sisters are clever youngsters, and the announcement of the cancelation
consequently caused much surprise. The act
opened at Saginaw this week for a run over the
Waiter Keefe time.

Alice Robinson, accidentally shot on the stage of the Gladstone, Shreveport, La., July 8 last, made her reappearance in vandeville at the Julian here, and will fill several weeks on the Morris time. She has completely recovered. The bullet of a 22 calibre revolver penetrated her brain. For several weeks she hung between life and death. Miss Robinson still carries the builet just above the temple. Miss Robinson was crossing the stage while the Niels were performing their sharp-shooting act. A bullet went to the wings where she was.

Smith and Arado have signed contracts for a our of the S.-C. Circuit, opening March 7. They re now playing Association time.

Beonner, Meredith and Co., who recently com-pleted a tour of the later State Circuit, are now playing for Charles H. Doutrick.

### SAN FRANCISCO

VARIETY'S Western Office, 2064 Sutter Street. BY LESTER FOUNTAIN.

BY LESTER FOUNTAIN.

ORPHEUM (Martin Beck, mgr.; agent direct). Week 22: John B. Hymer and Co. in "The Dwill and Tom Walker," headliner; scored with the gallery, failing to appeal strongly downstairs, but closed to good applause. Ben Welch, a riot with his Hebrew patter. Fraulein Katchen Loisset, pleasing feature with pigeous and dog; Victoria and Glorgetta, novel and clever. Holdovers. Edwin Stevens, closed to several curtains with Dickens' act; Howard's Horses; Milt Wood, De Haven Sextet.

NATIONAL (Zirk Abrams, mgr.; sgent, S.-C., W. P. Resse).—Business good. Show fair. Bell and Caron, acrobats, ordinary, passed danger mark. Rosefale Four, passed nicely. Morris and Morton, good applause for clever foot work should cut out singing, especially the solo and stick to the dancing, the act. The boys are good as the best steppers seen here in some time. Harry and Kate Jackson, due to scenic effects. closed to numerous curtains. Harry Thompson, a riot with his numerous initations. His autostory was rather aged. Mile. Martha, well received.

AMERICAN (Abe Cohn, mgr.; agent, S.-C.,

a riot with mis numerous initiations. This autostory was rather aged. Mile. Martin, well received.

AMERICAN (Abe Cohn, mgr.; agent, S.-C.,
W. P. Reese).—Bost bill as a whole slince opening. Frank Parker and Company, in "An Hotel
in Mid-Alr." held interested attention and necorded good applause, doing more than ample
justice to opening spot. Edna Davenport, following with "Cubanoh Glide." gave her a flying
start, closing big with "My Cousin Caruso." High
Edmiett, ventrilopalst, proved ilmself a master
of several volees and a most enjoyable feature.
Ills vibili initiations exceptionily clever and
he closed the lift of bill. Williston and Stonaker
ills vibili initiations exceptionily clever and
he closed the lift of bill. Williston and Stonaker
inuided solid from the start with a good line
of patter and corking good singing. Imperini
Misclad Comedy Co. Should have been cut at least
twelve minutes, which would have improved act
as well as entire bill. Harry Rernard, as a
"fad," and James Rowe in the "German," both
somewhat different in their lines. Roe was a
riot every time he spoke. For a small (7) chorusfor the most part clever steppers, but could work
more in nulssun. Related Brown in evening dress
mode a poor appearance. A little shoe polish,
keeping coat collar turned down and pressing
of trousers would have made a decided and
necessary improvement. George (Pork Chops)
Evers following, succeeded in arousing attention
after a slow start and closed nicely. McLallen

LOOKIII

JAKE STERNAD offers \$10.00 for 1909 LINCOLN PENNIES Also best value in cycle offerings this season.

**World's Greatest Cyclists** 

ROKE ALL F RECOF

JULAIN THEATRE, CHICAGO

# EOM

SECOND APPEARANCE AT THAT HOUSE WITHIN FOUR MONTHS HEADLINED AND FEATURED.

Office of Julain Theater, Chicago. This is to certify that GEORGE YEOMANS BROKE ALL RECORDS on his return date for the week ending Nov. 28. (Signed)

J. G. CONDERMAN, MGR.

and Carson, despite handicap of closing position, received good applause for their clever roller

and Carson, despite handicap of closing position, received good applause for their clever roller skating.

CENTRAL (Ernest E. Howell, mgr.; agent, U. S. direct).—Jacques Greno, wire, clever; Ned Nye, monologist, scored for good laughs although handing out some old stuff. J. C. Mack and Co. in "My Mother-in-Law," appealed to the Central patrons. Seymore's Dogs, generously appreciated, closing to big applause. The Clarkes, banjoists, opening selection poor, closing medley greeted with big hand. Abdallah, Arabian acrobat, clever and well received. Buckner, cyclist, sensational, closed big. Charles Kembling, ill. song, well liked.

WIGWAM (Sam Harris, mgr.; agent, S.-C.; W. P. Reese).—Dick and Alice McAvoy, well ilked. Wildwam (Sam Harris, agent, server for act; Killion and Moore, song and talk, very well liked; The Labakana, acrobats, a dog scores for act; Killion and Moore, song and talk, very well liked; Ethe Labakana, acrobats, a dog scores for act; Killion and Moore, song and talk, very well liked; Ethe Labakana, acrobats, a dog scores for act; Rillion and sensational, scored heavily in claims and Co. failed to appeal, lack of action principal fault; Ernest Pantzer and Co., acrobatic work surprising and sensational, scored heavily in closury in the surprising and sensational, scored heavily in closury in the surprising and sensational, scored heavily in closury in the surprising and sensational, scored heavily in closury in the surprising and sensational, scored heavily in closury in the surprising and sensational, scored heavily in closury in the surprising and sensational, scored heavily in closury in the surprising and sensational, scored heavily in closury in the surprising and sensational, scored heavily in closury in the surprising and sensational, scored heavily in closury in the surprising and sensational, scored heavily in closury in the surprising and sensational, scored heavily in closury in the surprising and sensational to contract acts and were booked only from week to week with no guarantee for

For a rainy week business has held up at the various houses remarkably well and Sunday proved to be a banner day for all the show shops in town.

Allen Smith, acrobat, announces his engagement to Blanche Teddy (non-professional), of Brooklyn, N. Y. Wedding will occur Jan. 22.

Marion Baisly, formerly of Ranson and Baisly, retired for a number of years, is quietly residing in a nice bome of her own in Oakland with a comfortable bank roll on the side. Nothing but a fence running around the house.

Merritt W. Gano, president Metropolitan Realty Co., of Denver, arrived 24 to complete final ar-rangements with Walter Hoff Seely for the new Morris house in Denver.

The Thanksgiving number of the Examiner, cultied cuttrely by women (the proceeds from the suite turned over to the Associated Charities), proved a great success. The second copy to be printed was auctioned from the stage of the Orpheum by Edwin Stevens, who boosted the opening bit of \$10 to \$30 amid a shower of gold and silver from every section of the house. Stevens land a great time dodging some of the interer coins which landed with a good solid that against the back drop. Never again, says Edwin.

Walter J. Taibot is now associated with Bob Burns, the booking agent, and will manage the lodge and club department.

Ten minutes after the papers were on the streets telling that Aima Bell, who shot and killed her betrayer at Auburn, Cal., a few weeks ago and was nequitted. Archie Levy wired her an offer of \$500 a week for ten weeks. On receipt of reply Archie left next morning for Auburn with continets.

Currie Gobel Weston, daughter of Mrs. Elia Weston, who is associated with the Pantages Interests in this territory, will give a recital at the Victory. San Jose, 9, under the auspices of the Ladlest Catholic Societies. The affair will be urrouged by Mrs. Weston, which assures a financial and artistic success.

The Collseum Pavillon, where all the big indoor fights, Murathon racks, etc., were formerly held, was destroyed by fire last week, entailing a loss of approximately \$200,000.

Bob Burns added houses in the following towns to list increasing list this week: Red Biuff, Redding, Sallims, Hollister, Coalinga and Hanford, all in California.

### DENVER

By FRANK E. ANTENGER.

By FRANK E. AMFENGER.

ORPHEUM (Martin Beck. gen, mgr.; agent direct; rebearsal Monday 3).—Week 22: Fairbill; business excellent. Edn. Aug. 27: Fairbill; business excellent. Edn. Aug. 20: Fairbill; business excellent. Edn. Aug. 20: Fairbill; business excellent. Edn. Aug. 20: Great ture. talk bright, well delivered songs, scored heavily; Tom Waters, planolog, excellent in sil departments, refreshing in appearance, well liked; Montgomery and Healy Sisters, excellent in sil departments, refreshing in appearance, well liked; Una Clayton and Co., in sib beld interest; Sanone and Dellia, novel acceptate, aught on bad spot on bill; Spaiding and Riego, gynnasts, some new and old feats, sinished work, appealed; Montgomer, agent direct; rebearsal Saturday 11).—Week 20: Three White Kuhns, very strong feature, home town, singers and instrumentalists, well selected songs, excellent voices, snappy style, biggest bit of season; Milton and Dolly Nobles well worked out; comedy akit, received accordingly; the Naples Trio, harpists and vocalists, better than average, pleased; Buford, Bennet and Buford, sand d., fair voices, dancing more than redeems them, scored; Cordua and Mud, acrobatic, contains much good, well liked; ack Oliver, monolog and songs, talk well placed, songs best part of act, good.——NOTES.—The Auditorium soid out every night with Eddd. The Auditorium soid out every ni



# Wanted At TWO FIRST-CLASS SINGERS

Who can harmonize perfectly. Either a good Barttone and Tenor or Contraite and Tenor will do, but you MUST BE GOOD or DON'T write. 7 shows a day. Change of songs twice a week. Excellent salaries and long engagement to right parties.

BILVER, MANAGER, STAR THEATRE, FAWLER OF REAL UNION MUSICIANS.

# J. JUSTUS

Presenting the Russian Playlet, "THE PLEDGE OF CORONOVA," By HARRY S. SHELDON.

THE UNIVERSAL SUCCESS!

SYRACUSE "HERALD," NOV. 28.

SYRACUSE "HERALD," NOV. 28.

"Lily Lous, a dainty little artist who returns to Syracuse fresh from her triumphs in Europe. Her costuming is exquisitely beautiful and her gentle, artistic and pleasing manners are in the highest degree attractive and taking with the audience. She is magnetic and graceful, is an accomplished actresa, and is "as pretty as a picture." Miss Lens received a cordial welcome at the bands of her audience."

ASCINATING

Direction PAT CASEY

Dec. 6, Majestic, Chicago

THE SEASON'S SUCCESS!

SYRACUSE "JOURNAL." NOV. 28.

SYRACUSE "JOURNAL," NOV. 28.

"Lily Lena, just arrived from abroad, thank you, gets more of the twinkle in her eye into a song than she ever did before, and makes the spotlight dizzy with her new gowns. It is none of our business how Collector Louis Loeb ever let those gowns through the Customs House, and they are almost as big a bit as Lily's new hats. There are at least three new songs that have speed to them in the cute class."

# RAWSON FRANCES GLARE

"JUST KIDS."

DEC. 6. GARDEN. BUFFALO.

BON TONS.

"Herald Square Jimmy"

"THE

JTTY FAMIL
Written by Ella Camerea. N

Direction, PAT CASEY.

NOW PLAYING UNITED TIME

In their En can Equilibrial Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS. (The original, not a copy.) New Playing the Middle West.

Permanent address, care VARIETY, Chicago Office.

OF THE

PEERLESS

TWO MACKS

TOUNGEST LEADING SOUBRET IN BURLESQUE.

Manage ment, HARRY M. STROUSE.

Ventriloquist, stands in the front "The Era," London, Eng., Oct. 16.

Change from opening to closing the show.

WILTON

GRAND OPERA HOUSE, PITTSBURG.



# HAWTHORNE

HAMILTON HERALD. "Hilds Hawthorne is a singer of some class. She is a ventriloquist of more than ordinary ability, and her work with Johnny is certainly clever. Not the slightest movement of her lips or face can be detected, yet she makes Johnny sing and talk in a very realistic manner."

PRESS-KNICKERBOCKER, ALBANY, NOV. 23.

"Miss Hilds Hawthorne, in a singing and ventriloquial act, is at once a great favorite. Her voice is one of the sweetest and purest heard in this city in some time, and her clever ventriloquist act with a single dummy, takes from the start. Besides this her winning personality mids greatly to the act."

This week (Mov. 29), Bennett's, Hamilton. AL. SUTHERLAND, Agent



### ENOCH! THE COMEDY **MAN-FISH**

Keeps the people laughing throughout his act, which runa 15 minutes. My tank can be wheeled on and off the stage, can work in (two) only one minute to place; everything up-to-date. Enoch holds the world's record for staying under water—4 minutes 40:1-5 seconds. Funny jokes and sayings; all new. The Greatest Act of its kind on earth. Letters, care VABIETY, will always flume. Permanent address, 105 Madison Ave., Atlantic City, N. J.

GOOD MORNING! HAVE YOU USED (THIS) PAIR'S SOAP!

In a Comedy Skit in "ONE,"

"THE SOAP PEDDLER"

Permanent address, 619 WASHINGTON ST., WILLIAMSPORT, PA. Law is Law. Law is Law.





THE 2x12 BAND

THAT'S ENOUGH.

ORPHEUM CIRCUIT - 1909-10 - BOOKED SOLID

SAM AND

Presenting their New Act. THE MUSIO PUBLISHER" By J. R. LAZAR.

ORPHEUM, BROOKLYN, DECEMBER 6

Week DEC. 6, HAYMARKET, CHICAGO.



CARDS OF ARTISTS

UNDER THE HEADING OF

"REPRESENTATIVE **ARTISTS**"

AT FOLLOWING RATES:

menthly, net 2 Inches double col.
" " 1-2 Inches orese page,
I Inches " 2 Inches 7.00 8.50 12.50 25.00 50.00

Enger Space Pro Rata

ment under this heading accepted for less than one month and no preferred position
given. Remittance must accompany advertisements forwarded by mail.

Cash discount for 6 and 12 months.

# AND

"The Deaf and Dumb Manager"

AL SUTHERLAND, AGENT

IT IS WORTH YOUR WHILE TO BEAR IN MIND the fact that the SOUTH AND THE NORTH are now connected

ARTISTS—We can book your act for twenty or more consecutive weeks opening near New York, playing you straight through THE EMPIRE THEATRICAL EXCHANGE CIRCUIT and work you back into New York. Jumps reasonable and salaries according to your act. ALL CONTRACTS to you a better grade of acts. Convince yourself by cal ISSUED FROM the New York Office; routing done from the Atlanta office.

WE POSITIVELY CONTROL EXCLUSIVELY OVER SEVENTY THEATRES

MANAGERS-It will pay you to investigate our booking plan. We are in a position to deliver to you a better grade of acts. Convince yourself by calling or writing either office.

Call on or write to either office. Can use each and every week six sensational or feature acts

FRED. ZOBEDIE VAUDEVILLE AGENCY, Inc.

LONG ACRE BUILDING, NEW YORK

THE EMPIRE THEATRICAL EXCHANGE, Inc.

ENGLISH-AMERICAN BUILDING, ATLANTA, GA.

# MENT TO YOUR AGENT. WHO DO YOU LOVE?

ARTIST CHILD

WEEK DECEMBER 6th. ALHAMBRA. NEW YORK (on second; no complaint Direction, ALBERT SUTHERLAND When they're all coming in and there's no one going out)

### BOSTON

BY ERNEST L. WATT.

Room 215 Colonial Theatre Bidg.

Room 215 Colonial Theatre Bidg.

KEITII'S (Geo. Clark, mgr.; ageut, U. B. O.)

—Chevaller, held over; Lillian Shaw, characters, big bit; Beatrice Ingram and Co., in sketch; Itamanian-Van Dieman Troupe, aerial; Will Rogers, ropist; Benj. Chapin and Co.; Three Donais, athletes; Browning and Lavan, Doherty and Harlow, the Kemps.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—Pauline beid over, drawing big business; Kate Eimore and Sam Williams Genaro and Balley in their "Filrtation Dance." big: Three Richardsons, rings; Fiek and Calame, new dances; Chas. Diamond and Miss Beatrice, harp and saxophone; Four Broadway Boys, good comedy singing.

Three Richardsons, rings; Pick and Calame, new dances; Chas. Diamond and Miss Beatrice, Lary and saxophone; Four Broadway Boys, good comcdy singing.

HOWARD, 'Four Houte, mgr.: agent direct).—
'Brigadlers,' featuring Marteli Family, cyclists, and the Bartolettis, dancers. House bill includes Mase and Belle Connolly, clowns; Mr. and Mrs. Harry Elisworth, Marlon and Lillian, Morrissey and Grant, Dunn Sisters, the Augers, Madame Flower, Fagan and Merriam, Jim Logue, comedian, and Frank Hurley, musical.

PALACE (I. H. Mosher, mgr.; agent, Nat'l B. O.).—Texas Quartet, Knipp and Knopp, Nelli-Franklin, Dixon and Hanson, Eddic Carroll, Rube Goldle, Morgan and Chester.

WASHINGTON (Nat. Burgess, mgr.; agent, N. B. O.).—Leo Ferro, Marsh and Middleton, Ardelle and Leslie, Corbey and Hale, Martyne and Hardy, Hoffman and Kelley.

OLD SOUTH (Nat. Burgess, mgr.; agent, N. B. O.).—Hunter, Hughes Bros., Lynelis, Cecli Steele.

PASTIME (F. L. BROWNE, mgr.; agent, N. B. O.).

PASTIME (F. L. BROWNE, mgr.; agent, N. O.).—Reid and Foster, Raymond and Eiliott,

PASTIME (F. L. DANGELLE, ASYMOND and Eillott, Valpo, Dan Haley.

STAR (Chas. Campbell. mgr.; agent, N. B. O.).

Jack Ingalls, Wallie Flughbons, Nellie Mitcheli, Arthur Cody, Deforest.

HUB (Jos. Mack, mgr.; agent, William Morris).

—Carrino and Bears, Allen and Lee, Silver and Sands, Hasel Bingham, Frank Millis, Gertrude

Sands, Hazel Bingham, Frank Mills, Gertruck Fitsgerald, SCENIC TEMPLE (M. J. O'Brien, mgr.; agent, John Quigley).—Mae Maxfield, comedicune; Miller and Russell, Musical Irving, Edward Dillon, Ira Kessner.

### **PHILADELPHIA**

BY GEORGE M. YOUNG.

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Show draggy at times, with bright spots to keep up the action, and Williard Simms and Edith Courad far down on the bill acting as a snapper, rounding out a pretty good entertainment. Simms has not changed his sketch, "Filinder's Furnished Flat." any since last seen, but it is just as big a scream as ever, and the finish in "one" adds to its value. Something of a noveity was offered by Sam Mahoney, who styles bimself "King of the Ice Floes." Mahoney swims and flounders about in a tank in which there are several cakes of real ice. Mahoney juggles the ice cakes and gives other evidence of enjoying himself as much as a summer bather in the ocean. Mahoney is supposed to be in the tank while several scenic changes, well staged, are shown. He then leaves the tank and gives a short lecture on physical culture, returning to the tank to disport himself smong the ice. As a vaudeville act, there is not a great deal to it, but it is an interesting exhibition, and was well received here. Homer Lind. supported by a clever cast, presented "The Opera Singer" for the first time here, and accreditional with a "Music Master" story, and given tone by two of the characters working from the orchestra, and a corking good bit by Albert Linde as "Props." Ada Curry proved herself an accomplished violinist, and Charles Wagner added satisfactory support. The sketch made a hit. Mahed Bardine and Co. also showed a new sketch called "Suey San." It is a Chinese character playlet, prettilly staged and well sacted, with one bit of business which adds a little of the "meller chammer" atmosphere to it. Most of the story is told in rbyme, and while the action is at all time a slow and dragged, the sketch pleased through its capable rendition. The George Boniair Trouge put over a solid bit with their first-class "risley" work. Nothing to approach their

working has been seen here before. Donaid and Carson met with favor in their familiar sketch. "Alex McLean's Drasm." The elever trio did nicely with their dances. The two boys go through a rontine of hard-shoe dancing in good simple, but the honors go to Maisle Lee, who gets away with one of the best initiations of Bessle McCoy seen yet. McIntyre and Groves finished strong after getting a rather poor start with some talk and songs. The Baloits filled in the opening position in a satisfactory manner with a good finishing trick.

VICTORIA (Jay Mastbaum, mgr.: agent, M. P. C. O. A.).—Pelham, the meamerist, had the headine position this week, and his act proved integeting and chertarytined. There was plenty of music, singing and dancing throughout the show, and it moved along at a good pace. The Tognarelly Duo secured the usual recognition for a good musical act. Bert Earle, the strenuous banjoist, also came in for some honors along this line. Harriet Hosmer and her two dancing girls got through nicely. A little attention to the wigs worn by all three would help Martha's or Harriet's present offering a lot. It makes a pleasing singing act. C. B. Dayton was well received in a singing turn. Rice and Ladeil brightened up the comedy end with their acrobatic act. Fleming and Riley pleased with clever stepping. The Country Choir sang its way into favor, and Jeanette and Barbler were liked in a singing and dancing act. Usual pictures.

BijOU to. M. Ballaur, mgr.).—Ginger is the special ingredient in weather the cuttre layout and runsperty freely at times, just escaping vulgarity at several stages. The show lacks novelty or freabuess, the greater part of the material being used in a singing and dancing act. Usual pictures.

BijOU to. M. Ballaur, mgr.).—Ginger is the special ingredient in weather work in the mean served was a sprinking of dialog and numbers with a bunch of comedy hits, many well work of the menusery of the server of the server of the pretty freely at times, just escaping vulgarity at several stages. The sho

Thompson open the ollo with their familiar spechity, and deserve praise for the very neat dressing. Davis and Hazelton put over a good big laughing hit with some talk and songs. This is "old home" week for this pair, too and they made good use of the opportunity to pull "locals." Smith and Champion's act was cut from the olio, as the show was too long. Cleaned up, the "Washington Society Girls" ought to stand the test with the majority of laughing shows. The show probably wins extra laughs for the rough stuff, but it gains no merit through it. Billy Watson (the original) has a "piece" of this show, and of course the Watson trade mark (pluk tights) is displayed profusely, but there has been no great outlay for costumes. The principals ali look well, but the circum has been slighted. This is specially noticed in the stockings worn by the majority of the girls, and as they are good workers, they should not be passed up in the dressing. TROCADERO (Charles Cromwell, mgr.).—"Merry GAYETY (Eddie Shavne, mgr.)."

ry Maldens."
GAYETY (Eddle Shayne, mgr.).—"Merry
Whirl."
('ASINO.—Irwin's 'Majestics."

### ST. LOUIS

BY FRANK E, ANFENGER.

COLUMBIA (Frank E. ANFENGER.

COLUMBIA (Frank Tate, mgr.: agent, orpheum Circuit).—Hitte and Donlin; Hildred Morton. local prima donna; Walsh Lynch and Co., Charles F. Semon, Harry H. Richards and Co., Reed Brothers, James H. Cuilen, Montambo and Bartelli. Very popular bill.

GRAND (Charles Wallace, mgr.: agent, orpheum Circuit).—Maurice Freeman and Co. in "Tony and the Stork"; Ssm Watson's Farmyard, Violet King, Marshall Montgomery, the Hamilton, Fred Watson, Tokio Japs. The Japs replace Flexible Fredericks.

STANDARI) (Lee Reichenbach, mgr.).—"Town Talk" Burlesquers, presenting "The Man Win Built the Fence," one of the best of the senson. Big cast includes Louis Dacre, James Mullen, Rosalle, Sam Horan, Charles J. Burkhardt, It is replete with pretty costumes, some bright specialities, and catchy music. Louis still has a naughty monolog.

naughty monolog.

(AXETY (6, T. Crawford, mgr.).—"Rose Hill."

(AXETY (6, T. Crawford, mgr.).—"Rose Hill."

Big company included Mile. Bernice, Brownie Carroll, Pasquale Marlo, Blanche Newcomb and Van Brothers. Vaudeville specially good.

Richard Spamer has been appointed dramatic editor of the Globe Democrat, succeeding Lonis Dodge, who is now writing editorials on the Thmes.

The Delta Improvement Co. has been incorporated for \$75,000, to build a moving picture house at Delmar and Taylor Avenues.

Frank Roberson is the latest travelog lecturer to begin a series in St. Louis.

Sousa's Band played at the Coliseum Saturday and Sanday.

Commander Peary will give an arctic feeture at the Collscum Friday night.

So successful was Louis Ganning in "Mar celle" at the Garrick last week, an extra perform ance was given Sunday night.

Rube Waddell is appearing at the Imperial as Silent Murphy" in a stock company production ""The College Widow.

Mildred Haynes and Marie Cross are St. Louis girls in "In Haytt." the Mclintyre and Heath show at the Olympic.

### ATLANTIC CITY, N. J.

ATLANTIC CITY, N. J.

YOUNG'S TIBE (Ben Harris show; agent, U. B. O.).—Monroe and Mack, hit; Zeno, Jordon and Zeno, casting, went big; Joseph Maddern and Katherine Nugent, well liked; Nevina and Arnold (New Acts); Dagastinus Brothers (New Acts); Edith and Frank Raymond, wire, very good; Kennedy and Howard, dancers, good.——SAVOY (Harry Brown, ngr.; agent, direct).—Dick Merriman, very good; Flossie Lavan, songs; Rert Parker, female impersonator.—MILLION DOLLAIR [PIER M. p. —CRITTERION (W. A. Barritt, mgr.).—M. p. —STEEP/LECHASE PIER (E. L. Perry, mgr.). —M. p. —NOTE. The Steeplechase Pier is open only on Saturdays and Sandays.; Pietnres and III, songs are given. I. B. PULASKI.

### ATLANTA, GA.

ORPHEUM (H. Cardoza, mgr.; agent, U. B. O.) Polk and Polk, acrobatics, excellent; Sadie Jan --rous and Pois, aerobatics, excellent; Sadle Jansell, comediume, clever; Great Lester, ventriloquist, real hit of bill; Gavan, Platt and Peaches, scored success; Potter and Harris, aerobatics, good; Neil McKinley, songs, good; "Lady Betty," trained monkey, headlined, very good.—BIJOU

# The Sensational

THIS WEEK — – ALHAMBRA NEXT WEEK -COLONIAL COME AND SEE ~ ASK JO PAIGE SMITH

Marvelous Dancing upon the Aerial Wire. 5,000 almost consecutive PERFORMANCES

- 3 MONTHS ALHAMBRA, LONDON
- 3 MONTHS OLYMPIA, PARIS 4 MONTHS WINTERGARTEN, BERLIN

1909-1910-Headline Attraction Orpheum Circuit. 1910-1911-Return engagements in Europe.

### Wanted At Once

### Girl To Join Act

Experienced wire artist preferred, or girl to learn, age about 15 to 20; small for age, light weight, not over 5 ft. tall; quick and active, good figure and features necessary. Highest salary; a pleasant home and everything furnished. Write or Wire.

MILLMAN TRIO, Columbia Theatre, Cincinnati

REPRESENTATIVE ARTISTS

"Night in an English Music Hall"

"Night in Slums of London"

ALF REEVES. Manager.

IN VAUDEVILLE

Vaudeville's Leading Producer of Animal

'LITTLE CHARLEY'

Two of the best comedians

I ever had working for me.

Mr. E. D. MINER

### TZ and

PRESENTING IN VAUDEVILLE,

### and The Girlie" Stable-boy

Booking representative announced later.

Address care VARIETY.

AT LIBERTY

The Talk of Burlesque

For Season 1910-11

Week of DEC. 6, AUDITORIUM, LYNN.

VARIETY

When you get us you are sure of a go En route "Americans." with E. D. Min

Address WHITE RATS OF AMERICA

"THE GIRL FROM THE STATES."

THE HUMAN CALLIOPE OF THEM ALL. BELL OF

BELL and RICHARDS

NOVELT

"ELECTRIC"

MUSICAL ACT

"THE TALKING HORM." HAVE YOU HEARD IT;
JUST A LITTLE COMEDY NOW AND THEM IS RELISHED BY WISEST
OF MEN.

THIS IS THE ACT THE LADY DOES.

MORE THAN HALF OF THE ACT—LEGITIMATE PLAYING CORNET,
SAKOFHONE, XYLOPHOME AND NOVELTY INSTRUMENTS.
OMLY ACT OF KIND IN THE WORLD.

THE "SHAPE" AND THE "WARDROBE."

"FEATURING" THE ELECTRIC "SWORD DUEL."

OTPHENUM, New London, Conn., Nov. 29. Howard, Boston, Dec. 5.

SMITH & ALBEE, Agents.

Boys you made them laugh

in this house. Mr. C. W. DANIELS, Manager CASINO, BROOKLYN

Sunday, Dec. 5, Casino Theatre, Brooklyn.

more than anybody ever did



# THE

ARE STILL BOUNDING INTO POPULARITY

Those SO-DIFFERENT ACROBATS are, as usual, BOOKED SOLID

ONE OF THE SEASON'S BIG HITS Out on the Firing Line

ORPHEUM

CIRCUIT

Have Your Card

BOOKED SOLID

CO.
BY UNITED BOOKING OFFICE.

on PANTAGES' CIRCUIT. THE BIGGEST HIT OF ANY DOUBLE ACT ON THE COAST

Featuring "The Human Calliope" and also my own original imitation of Musical Glasses.

Ask B. A. MYERS.

Special feature, Dockstader's, Wilmington, last week. DEC. 6, SHUBERT, UTICA.

PAT CASEY

'THE GOLDEN BUTTERFLY.' "Oute as a basket of kittens."-Toronto "Globe.

### VARIET in

### A-NIFTY:

WHY IS A FLYING MACHINE AT A COUNTRY FAIR LIKE A GOOD JOKE TO A CANTON, ILL., AUDIENCE?

### ANSWER:

'CAUSE IT'S OVER THEIR HEADS.

SAY: ABE-BRUM

TELL FRED WHAT YOU KNOW ABOUT ANOTHER VERSE TO THE SONG AND HE WILL SEND IT TO ME. HOW MANY HAVE YOU GOT COMING?

An Ideal Combination A Sure Fire Hit Two Strolling Players

IRENE

Now Convulsing and Delighting Poli Audiences

By WILL T. McKENNA and ALBERT GUMBLE.

THE ENTIRE COUNTRY

> By STANLEY MURPHY and PERCY WENRICH and

EDWARD MADDEN and GUS EDWARDS' WHIRLWIND SENSATIONAL SONG SUCCESS

"LADY LOVE," "PUT ON YOUR OLDIGREY BONNET" and "BY THE LIGHT OF THE SILVERY MOON" are three songs talked about by more performers all over the country than any songs we have ever published in such a short space of time. If you haven't any one of these three great songs in your repertoire, WON'T YOU PLEASE SEND FOR THEM? for they are certainly what you want and what you can positively use. The Professional Copies and Orchestrations are ready in most any key that you can sing it in

The above three songs are ready now with the most beautiful slides ever posed. Send in your orders now and we will fill them as fast as we can.

MUSIC PUBLISHERS CO. 131 W. 41st ST., NEW YORK

CHICAGO OFFICE: Grand Opera House Building

MOSE CUMBLE, Mgr. Prof. Dept.

(H. Cardoza, mgr.; agent, N. Jeffries).—Vaude ville and pictures.

### BALTIMORE, MD.

BALTIMORE, MD.

MARYLAND (Fred. Schanberger, mgr.; agent, U. B. O.).—Second week of "Peter," to limense houses; the Keatona, excellent novelty act; "High Life in Jail"; Countesa Rossi and Mons. Paula, good singing; Four Musical MacLarens. Scotch comedians, good; Keno and Morris, amused; Four Idanias, acrobats, excellent.—WILSON (Joe Dillon, mgr.; agent, Joe Wood).—Hindya "Dancing Dolla," excellent; Royal Musical Five, musical, big impression; Le Compte. "fre eater," good; Shorty De Witt, amused; Rose Berry, impersonator, very good; Jordan and Brown s. and d., scored; Musde De Lora, acrobatic girl, well liked; Blocksom and Broms, burleaque equilibrists, fast and furious fun.—VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Third week of the Bradley Minstrels; Mile. Jewell and the Great Kenneth. "second sight," excellent; White'a "unreliable" mule, laughable; Rialto and Co. in "Thatrist's Dream," good sketch and Co. in "Thatrist's Dream," good sketch and Co. in "Thatrist's Dream," good sketch and Co. in "Thatrist" Dream," good sketch and co.; Godden and Golden. comedians, amused; Emerson and Fougre, very good; Spudding Trio, gymnasts, received appliause; the Borderous, soloists, impression.—RLANEY'S (Sol. Saphler, mgr.; agent, I. R. A.).—Sandy McGregor, Scotch comedian, excellent; Max Yorke's Terriers, scored heavily; the Stoddards, musical, very good; Dilla and Templeton, contoribusits, astound; the Piottis, excellent.—WiZARD (Bonnon & Lewy, mgrs.; agent, Joe Wood).—Smith and Harris, well liked;

Earl and Wilcox, musical, well received; Frank and Sadie Harrigan, good; Vassar and Arken, novelty; Meyers and Myers, impersonators, good; Leonard and Phillips, sketch, acored.—THBATORIUM (Howard C. Jackins, mgr.; agent, Joe Wood).—Vauderille and m. p.—GAYETY (Wm. L. Ballauf, mgr.).—"Rialto Rounders," ordinary show to big business.—MONUMENTAL (Monty Jacobs, mgr.).—"Broadway Gaiety Girls." Good show to good business. GERALD C. SMITH.

show to good business. GERALD C. SMITH.

HAYAMA. CUBA.

NATIONAL (A. Publilones, mgr.).—Week 22:
Raffayete Dogs, big bit; O'Brien Troupe (5), acrobats, novelty number, very good; Marguerite and Adriel, balancers, woman unusually strong: Peres Brothers, bar, well received; Pito and Chocolate, clowns, entertaining.—ACTUALIDADES (A. Martin, mgr.).—Two Areus, dancers, very good; Faure Duo, s. and d. well received; Rosario Ruiz, Spanish dancer, fine; m. p.—MOULIN ROUGE (A. Misa, mgr.).—La Belle and Carmela and Co. In sketches for mien only, always pleasing; Hidalgo Duet, singers, went well; Amaila Sorg, Spanish singer, well liked m. p.—PAYRET (Jos. E. Canassus, mgr.).—Lavine and Leonard, very funny; an interesting line of moving pictures make the rest of bill.—NOTES.—Payret has opened for a short season of variety and moving pictures before the great Italian tragedian, Lydia Borelli takes possession of the house, the first week in December.—A. Misa, of the Moulin Rouge, will sail for Europeshortly in search of acts for the new open-sirtheatre, "Polyteama," which will open in January.

ROCKY.

### NEW HAVEN, CONN

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr.; agents, U. B. O.; Monday rehearsal 10).—

"The Twentieth Century," another Lasky offering, well received; Gasch Slisters offered one of the best acrobatic features ever seen in New Haven; Ciliford and Burke, bf. number, exceedingly good; Marlon Garson, in vocal selections, excellent voice; Mr. and Mrs. Mart Murphy, in the comedy "Clancy's Ghost," were as good as usual; Sam Dady, impersonator, good; Hill, Cherry and Hill, comedy cyclists, fair.

O. J. TODD.

### INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.; agent, U. B. O.; rehearsal Monday 10).—The Picquays, European gymnasts, with the man doing buck and wing dance on his hands. Ruby Raymond and Boys, distinctive dancers; Musical Johnstons, xylophone Trio, globe trotters; the Shields in melodramatic skit; James Harrigan. "Trann Juggler." good: Hymack, special attraction, hit; Avery and Hart, colored, good; Clara Belie Jerome, William Seymour and Eight "Dancing Toodles," headline.—Colonial. (Cecil Owen, mgr.; agent, William Morris).—DeWitt

Young and Sister, novelty jugglers; Walter James, fair; Heely and Meely, lively; Grace Hazard, strong; Almont and Dumont, refined musiclans; Caesar Rivoli, holds audience; Montgomery and Moore, big; Jackson Family, good bike act.—EMPIRE (Henry K. Burton, mgr.).—"Yankee Doodle Girls," to good husiness.

JOE S. MILLER.

### PEEKSKILL, N. Y.

COLONIAL (J. C. Engle, mgr.; agent, Joe Wood).—Ben Moore, ordinary; Chas. May and Co., ordinary; the Jacksons, s. and d., good; Three Moores, acrobsts, fair.; pictures.

### JACKSON, MICH.

BIJOU (F. R. Lampman, mgr.; agent, W. V. A.).—Eldora and Co., bit; Charlotte Ravenscroft, pleased; Elisworth and Lindon, "His Day Off," well received; Flanagan and Edwards, a glimpæ of progressive life, called "On and Off," decided bit.

### PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgr.; agent, U. B. O.; Monday rehearsal 9).—Geo. Beban, headliner;

### SOLVE THIS PUZZLE

AND GET A PROFESSIONAL COPY OF THE SEASON'S BIGGEST SONG HIT



everyone sending correct solution will be printed in my next "ad." in VARIETY,

TAKE A DAY OFF AND EXERDISE YOUR BRAIN

ADDRESS REPLIES TO

GRAND OPERA HOUSE BLDG., CHICAGO, ILL.

# **NEW YORK BOOKING OFFICE** "NYBO"

1358 Broadway, New York City

'Phone, 2055-2056, Murray Hill.

HARRY L. LEAVITT, General Manager

**Booking 20 Consecutive Weeks AROUND NEW YORK CITY** 

**ALSO Booking in Conjunction** WITH FOX AMUSEMENT CO.

Managers wanting COOD ACTS write at ence CAN TAKE CARE OF ANYTHING AND EVERYTHING

CLUBS TAKEN CARE OF. EDW. F. KEALEY. Booking Agent. PARK CIRCUIT Booking 10 Weeks of PARK. SIG. WACHTER, Selling Agent.

ALL LETTERS ANSWERED.

REPRESENTATIVE ARTISTS

### REPRESENTATIVE ARTISTS

After her most successful season throughout Europe, has returned to America to play a SPECIAL ENGAGEMENT over the ORPHEUM TOUR.

No Vacancies

Booked solid until 1913

New York England

Direction, JENIE JACOBS

RESS, 130 W. 44th STREET, NEW YORK OITY

TALKING ACT IN "ONE."

WERER & ALLEM, Agents.

WM. S. CLARK'S "JERSEY LILIES."

Those "Tanglefoot" Dancers. NOT ONE IN "ONE" LIKE THIS ONE.

Dec. 6, Orpheum, Spokane

# Australia Africa

ALONE, DOING TEN MINUTES. Playing for WALTER F. KEEFE.

JOS. E. SHEA, Agent.

DESCRIPTIVE PIANIST EXTRAORDINARY. Especially "STORM"

Act 12 Mins. Have open time. Address Sullivan-Consist JOHNNIE C. WALSH, Mgr.

"DECOMPOSER 50NGS"

WEEK DEC. 6, COLONIAL, NEW YORK.

### SEXTETTE DeHAVEN

With SIDNEY C. GIBSON and BARRETT SISTERS, ANNA DONALDSON, MAY WILLS, MABEL RANSLEY.

Produced and Staged by Mrs. Geo. W. De Haven. Route, Season 1909 and 1910.

Aug. 16, Fifth Ave., New York.

28, Detroit.

30, Roobester.

Sept. 6, Toronto.

112, Buffalo.

19, St. Louis.

27, Ohiosgo, Majestio.

Oct. 9, Butto, Montana.

17, Spokane.

25, Seattle.

Nov. 1, Portland.

14, San Francisco.

21, Boute, Season 1909 and 1910.

Nov. 38, Oakland.

Bec. 5, "
18, Los Angelea.
" 30, "
Jan. 2, Salt Lake.
" 9, Ogden.
" 17, Denver.
" 30, Minnespolis.
Feb. 6, St. Paul.
" 18, Sioux City.
" 20, Omaha.
" 27, Des Moines.
Mar. 6, Kansas City.
" 14, Chicago, Haymarket. Mar. 21, Indianapolis.
28, Cincinnati,
April 4, Milwaukee.
10, Evanaville.
18, Memphis.
25, New Orleans.
May 3, Mobile.
9, Memphis.
16, Louisville.
22, Columbus.
30, Pittaburg.
June 6, Baltimore.
13, Philadelphia.
20, Fifth Ave., New York.

MAX Ask

"Trolley Troubles"

RENOVATING IN CHICAGO.
Address care of Chicago Office, VARIETY.

JACK DUNHAM

SAM EDWARDS

JOE FARRELL

THE MUSKETEERS OF MODERN DAYS.

NOV. 29, STAR THEATRE BARRACKS, MILWAUKEE, WIB.

(Athos) (D'Artagnan)

Campaigning with "The Tiger Lillies" Co.

Monroe

Lola

Now Playing Orpheum Circuit

Presents the Playlet "NERVE" Featured on Orpheum Circuit

A MUSICAL PHENOMENON,
"Toye is possessed with a voice or rather a range of voices of remarkable catholicity sod atrength."—Daily Telegraph.

"It is a long time since a turn so un-usual has been presented at a variety theatre."—Sporting Life.

"Her range in the upper and lower registers is superb."-Advertiser.

"A remarkable fest in vocal gymnas-s."—Standard. tics."—Standard,
"Toye sang tenor and soprano with
equal facility."—Daily Express. REQUEST

"PAVEMENT PATTER" At Fifth Avenue, Next Week

Our Agent, JAMES E. PLUNKETT

THE GREAT BIG INDIAN SONG HIT

"PONEY BOY" BOBBY HEATH and GUS BENKHART

oal people are talking of its dainty intermesso, foot-wriggling rhythm. YOU JUST CAN'T GET AWAY FROM IT.

M. D. SWISHER, IIS South 10th Street, Philadelphia

"The Eccentric Hat Throwers"

JUST FINISHED 18 MONTHS CONTINENTAL TIME, playing this week at LONDON HIPPODROME FUTURE TIME; STOLL TOUR 8 months and 12 MORE MONTHS ON THE CONTINENT.

Also, ROSE DEELEY, New Touring the Continent BOOKED SOLID UNTIL 1912

Mullen and Correlli, very good; Madden and Fitz-patrick, rounds of applause; Four Huntings, good dancers, overdose of horse-play; La Petite Mignon, impersonator, big filt; Burt Shepard, with manipulator, clever; Kenny, McGalan and Platt, singers; Fred Dubols, concellan, fair,—SCENIC TEMPLE (agent, I. B. A.).—Maximo, wire, good; John Rucker, very good; Leo and Chapman, fair; Blamphin and Hahr.

S. M. SAMUELS.

### SPOKANE, WASH.

BPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 21; Edwina Barry and Co. heads; Fay, 2 Cooleys and Fay, very good; Brahm's Ladies' Quartet, first class; Potter Hartwell Trio, clever; Jock McKay, pleased; Carletta, and the Tossing Austina completed.—PANTAGES\* (E. Clarke Walker, mgr.; agent, W. S.).—Princess irons and Animals. Brat class; Flying Dondern, fair; Musical Millers, pleased; Gaines and Brown, s. and d., and W. D. Glison, singing.—WASHINGTON (Geo. Biakeeley, mgr.; agent, N.-C.).—Alber's Rears, drawing card; Lola Yherri, Soloist, encored; Brothers Whitman, contortionists, good; Roblish and Childress, good; Gertrude Van Dyke, singing, movelty; Ray Fern, many laughs.

### SYRACUSE, N. Y.

GRAND OPERA HOUSE (Jos. Pearistein, mgr.) agent. U. B. O.; Monday rehearsal 10:30).—Bill this week not up to standard. Luigi Marabini, pleased; Ollivatil Troubadours, good; Pitzglibbon, viecoy Trio, rough comedy; Schua Braatz, good, off Grant, well received; Meredith Sisters, good; Raymond and Caverly, fair; Simon Gardner and Co., well received

### TORONTO.

TORONTO.

SHEA'S (J. Shen, mgr.; agent, U. B. O.; rehearsal Monday 10)—Daluty little Bessle Wynn, warm favorite; Albert Whelon, entertainer, excelent; Connelly and Webb, clever; Joe Barrett and Co. In sketch, scream; Joe Jordon's troupe, amusing; Barry and Wolford, good; Turee Athletas, sensitional; Gus Williams, good, Big attendance.
—MAJESTIC (Wm. Morris, Inc., mgr.; agentieret; Rehearsal Monday 10)—Clissy Loftus, imitator, feature and secred strougly; Alice Lorette and dog, hit; Dorsch and Russell, fine; Talt and Illinee, funny; Morrow and Schellberg, fair; Joe Flynn, amusing; Murphy and Francis, clever, Capacity business.—STAR (F. W. Stair, mgr.).—Battling Nelson, big feature, with "Sam T. Jack's" company. His starting partner is Tommy baly, of this city.—GAYETY (T. R. Henry, mgr.).—"05, You Woman," up to the minute and pictures was presented.

VANCOUVER B. C.

### VANCOUVER, B. C.

ORPHEFM (W. D. Aschengh, egg.; agent direct; rehenrsal Monday 11).—Week 22; Les Jundts, fair; Jimmy Wall, b. f., fair; Wilson

and De Monville, comedy sketch, well received; Whitehead and Grierson, hit; Three Keltons, dainty musical offering, did well; Myrtle Byrnes and Co., sharp shooting, very clever.—"AN-TAGES' (Geo. A. Calvert, mgr.; agent, M. S.; rehansal Monday 11).—Emerie & Slivern, equilibriats, good; Moore and St. Clair, singing and talking, chir. Crenyon, ventriloquist, entertaining: Three Lucifers, eccentric dancers, did well; Fisher and Burkhart, hit; Tyrolean Sextet, yodiers and dancers, hit of show; ill. song and pictures closed strong bill.

### SAVANNAH, GA.

SAVANNAH, GA.

ORPHETM (Joseph A. Wilensky, mgr.; agent, inter-State; Rehearsal Monday 2).—One of the best shows ever presented at this house. Business Monday capacity. The Murdos, dog specialty and globe relling, high hit; Dagmar Dunlap. "The Cirl with the Golden Harp." several pretty instrumental pieces to good applause, her 'ragine' work on the harp being excellent; 'Dick' Miller, immense hit; Irene Lee and Her "Kandy Kids." wont hig; feature act Gertrude Lee Folson in "The Gold Cure," clever playlet, abounding in langhter; pictures and songs.—ORITERION (Frank & Hubert Bandy, mgrs.; agent, S.C.: Monday rehearsal 11).—Good show. Stvad, slowest acrobat in the world, big hit; Ring and Williams, clever singers and went big; The Kingsburys, novelty musical. Added attraction this week is presented by "an unknown" who initiates Richard Mansfield in dramatic recitations. Pictures and songs.—GRAND (Arthur Lacus, mgr.; agent, Norman Jefferles; Monday rehearsal 11).—Bill a good one with The Ellisses in "mind reading," held over; Jenne De Weese, songs and initiations, quite clever; films and songs.—ATHENAEUM (Charles Bernard, dir.; agent, fus Sun; Monday rehearsal 11).—First week of resumed vandeville to large attendance. The Graham Company, novelty water act, something out of the ordinary and one that made good from start to finish; Starr and Reibel, comedy sketch artists, scream; "Buker," the character song sluger, the feature of this week's bill; pictures and songs.—NOTE.—The Colonial will open in a comple of weeks, as Joke Well was in Savannah a few days ago and announced it. Class of aitractions to be given not yet given out, but it is understood from mather there was the council and the council and counted will be played.

RALT LAKE CITY, UTAH.

### SALT LAKE CITY, UTAH.

SALT LAKE CITY, UTAR.

ORPHEIM (Martha Bock, gen, mgr.; C. N.
Sutton, res, mgr.). Week 21; As headliner Mary
Norman, well lesserves the top; Christon has a
good net, Ethel and Emma Hopkins, "Lona
Land," fair; Parthee in the "Lobbvist," good;
Ed. F. Reymard, a first-water ventrilequist, with
his "A Morring in Hicksville" has a splendld
vehicle for lets art; Plin, the mind reading deg,
is unique. The Inithi Releax Traupe are premier
aertalists.

JAY E. JOHNSON.

BAYONNE, N. J.

BIJOU (B. B. Howard, mgr.; agent, I. B. O.; rebearsal 1 p. m.).—Du Calion, the man with the indders; Davis and Merrill, s. and d.; Wm. Raynor, Viola Keene and Co., "Fixter Fixed It", Ashton and Armstrong, s. and d.; Blake's Circus, and Nell Farley, soloist.—NATIONAL (J. J. Force, mgr.; agent, Joe Leo.)—Davis Sisters, s. and d.; Blossom Harris, s. and d.; Harry Lorraince, hf. comedian; Seymour and Allen, s. and d.; Martha Arburg, s. and d.; Jas. De Grace, comedian; Sieven and Paul, acrobats; McKeever, comedy hoops, and Baby Barbler.

ROY C. FARR.

BEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr.; agent, W. V. A.; Monday rebearsal 10).—Week 22: Kilen Family, cycliats, very clever; Harry Fox and Millership Sisters, hit; Donald Bowles and Co., "Guilty," very strong sketch; Perry and White, songs, high class act; Williams and Tucker, "Skinny's Finish," well rewarded; Carl Nobel, ventriloquist, pleased; The Great Calcedo, wire, fine.—PANTAGES (Alex, Pantages, mgr.; agent, W. S.; Monday rehearsal 11).—The Great

Florenz Family, headline: Schoedes and Chappelle, in "During One's Life," scream; Four American Gypsy Girls, songs, fine; Mile. Viscaya, violiniste, very clever; Howard and Lewis, comedian, well rewarded; Nip and Tuck, acrobats, very good.——MAJESTIC (Fraik H. Donnelian, nigr.; agent, S.-C.; Monday rehearsal 11).—Delmore and Lee, aerialists, great; Bohemian Sextet, headline, appreciated; Kathryn De Volc, songs, fair; Hill and Sylviany, unicyclists, very clever; Trainor and Dale, in "A Prevaricating Hero," enjoyable sketch. W. C. T.

FORT WAYNE, IND.

TEMPLE (F. B. Stouder, nigr.; sgent, W. V. A.).—The Two Hardts, travesty acrobats, plensed; McCauley and Conwell, bf., good; Grace Cumlings and Co., "A Mall Order Wife," well liked; Anna Woodward, soprano, excellent; Berry and Berry, ninsleaf, favorities; Thalla Quartet, well received; A Ba Bes, novelty act, fine.—LYRIC (F. W. Hartman, nigr.; agent, W. V. A.).—Le Wit and Aslunore, sketch, "A l'air of White Dinks, laughing hit; Charles Murvelle, equilibrist, clever; The Twins Blossom, s. and d., very good.

11. J. REED.

Late Stars "MOTOR GIRLS" Under management THE SHUBERTS.

Rehearsing with "DICK WHITTINGTON." Opening Around Christmas.

DECEMBER 6, HAMMERSTEIN'S

# Success Unprecedented

The second volumn of our famous and popular BOOKLET of ladies' stage fashions has created such a large demand that we have been compelled to place an order for a second edition. Have you had one? Better send for one before the second edition has all been spoken for. Get in early and avoid the rush.

WOLFF, FORDING & CO., 61-65 Eliot St., Boston, Mass.

JAPANESE MARVELOUS ARTIST

Address S. SUGIMOTO, "Billboard," CINCINNATI.

# Netta Vesta

STRUCTURE COMMEDITATION UNITED TIME.

Direction, JENIE JACOBS, 1465 Breadway, New York.

Mr. and Mrs.

PLINT P.

RUTLEDGE 1 PICKERING

A Rural Comedy Sketch by Harry L. Hewton. Exclusive Agent, ALF, T. WILTON.

THE MAN WITH A THOUSAND SONGS

"Keep Your Foot on the Soft, Soft Pedal"

This week (Nov. 29), Plaza, New York. WILLIAM MORRIS OIROUIT

"THE DRUME".—Fred Karno's "Night in an I lish Music Hall."

"THE TOUGH"-"A Night in the flums." DEC. 6. AMERICAN, NEWARK.

FOR YEARS we have been coming East and going West, but "MARTIN BECK" has never noticed "PAUL LA DREW" and "JERRY, THE DUCK" as yet. WHAT'S THE ANSWER!

FOR BALE WIGGIN'S FARM

Apply to THE CHADWICK TRIO. CHARLES

LOWENWIRTH and COHAN
HEBREW COMEDIANS.
Murderors of the King's English.
Address over VARIETY, London Office.

WARD

EW A. CHARACTER COMEDIAN. Address ours VARIETY, Chicago

"QUEEN MAB" AND "WEIS."

MIDGET ACT IN VAUDEVILLE.

**IOHN T. MURRAY** 

Eccentric Comedian.
Management, JESSE L. YASKY.



"THE GIANT ROOSTER"

Free for Christmas or Cable, ears Her Majesty's Theatre, Australia.

GYPSY VIOLISIET.

Hovelty European Vielin Act. Elaborate Contuming. Address VARIETY, 2004 Sutter St., San Francisco.

**Monkey Music Hall** 

MAUDE ROCHEZ

At Present Orpheum Road Show

G AND BA

Featured in "William and Walkers" "CHOCOLATE DROPS."

GEO. L. ARCHER, Manager.

"THE ASSASSIN OF SORROW." Agents ABEL & IRWIN.

**DUNEDIN TROUPE** 

Artistic and Acrobatic Cyclists.

Manager, JAMES E. DONEGAM, 754 8th Ave.
New York.

W. SNOW

"The Man About Town."
INTER-STATE TIME,
ALF. T. WILTON, Exclusive Agent.

THE GREAT

MARK and LAURA DAVIS

Presenting "HAMS THE GROCERY BOY."
Direction, ALF T. WILTON.

Chas. f. Semon "THE NARROW FELLER."

"THE ITALIAN AND HIS SWEETHBART. Care VARIETY.

In his latest "9 P. M. AT THE WHITE HOUSE.

SIGHED for twenty weeks this season WILLIAM MORRIS CIRCUIT.



# **DOBLADO'S**

Trained Sheep and Pig.
Only Sook of trained
sheep in the world.
Distinct Hevalty.
Featured Everywhere,
Address care VARIETY, Idress care VARIEZ 3064 Sutter St., San Francisco.

HARRY

LEONA

in "A SHOPPING TOUR." Direction M. S. BENTHAM.

THE TALK OF EVERY TOWN THEY VISIT.



HOWARD AND **COLLINSON** 

an English Novelty Act, "A PIECE OF DRESDEN CHINA." Booked solid.

Director

ALBERT SUTHERLAND



# IOLET PEARI

Featured with M. M. Thiese's "WINE, WOMAN AND SONG."

VON SERLY SISTERS

Original European Novelty.
Something out of the ordinary.
Address care VARIETY.

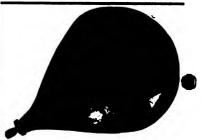
STUART KOLLINS

"BANJO GIRLS." 3301 Broadway, New York City Tel, 7028 Morr

MAUD

Ritter and Foster

e VAUDEVILLE CLUB, 98 Charing Cross Road, London, Eng.



ERNIE and MILDRED POTTS

Bingirg, Danoing and Bag Punching.
Booked solid this season on the United Time.
Next season, Orpheum and Inter-State Circuits.
Nov. 29, Colonial, New York.
Direction, PAT CASEY.

JOHN P.



Piaying Return

WANTED—An agent to book me in England. Address care of VARIETY, Chicago.

In a Breesy Singing and Talking Novelty, "THE OTHER HALF." ▲ Complete Playlet in One. By Louis Weslyn.

BILLIE BURKE

Carroll, Henry and Co.

"THE MODELS OF THE JARDIN DE PARIS."



A RIOT. A DRAWING

# HARRY H. LAMOUNT

Playing "THE FRENCH ARTIST Dec. 6, BENNETT'S, OTTAWA, CAN. For sale, a street drop of Broadway and 23d St.



**MUSIC** COMEDY TALENT

MONKEY COMEDIANS Direction, MARTIN BECK.

# WAGNER AND LEE

Original Comedy Acrobats.

In a Unique Combination of Twists and Falls.

MAI VERGIE BATES and NEVILLE
"THE TRAMP, THE GIRL AND THE WHEEL
DEC. 6, REENEY'S 3d AVE., NEW YORK.
DIrection. B. A. MYERS.

GEORGE

MAY

oing a dancing act at the Criterion which is in a class by itself. It has all the qualities which go toward success, and there is not a single thing about it that in an artistic way, while the ladies dance well and please the eye in the way of looks."—Chicago correspondence New York "Review."

ARTISTS: ATTENTION! For satisfactory bookings, with convenient jumps, send your open time IMMEDIATELY to our nearest office.

## 3

NEW YORK American Music Hall Building

CHICAGO

**HOSTON** 167 Dearborn Street

ACTS DESIRING TO PLAY THE NEW ENGLAND CIRCUITS COMMUNICATE WITH OUR BOSTON OFFICE.

NEW ORLEANS Maison Blanche Building

37

## Percy G. CIRCUIT

The COLONIAL New York The ALHAMBRA Harlem Brooklyn The ORPHEUM The CRESCENT Brooklyn The NOVELTY Williamsburg The GOTHAM East New York The GREENPOINT Brooklyn BRONX THEATRE New York

Address all PERSONAL letters to PERCY G. WILLIAMS, Long Acre Bidg., 1505 Broadway, New York

#### OHARLES HORWITZ

Author of the Best Comedies in Vaudeville, performed by Mr. and Mrs. Mark Murphy, Harry First and Co., Shean and Warren, Gracie Emmett and Co., Emily E. Green and Co., Chadwick Trio, Leonard and Whitney, and 150 other Sketch and Monologue Hits. Book and lyrics of "Too Many Wives," lyrica for "Commencement Days," and other Musical Comedy Successes. CHARLES HORWITZ, 1402 Broadway, Room 318, Knickerbooker Theatre Building, New York.

## LA CINEMATOGRAFIA ITALIANA

ITALY'S LEADING PAPER FOR THE

## Animated Picture and Phonograph Business

PUBLISHED FORTNIGHTLY. 32-36 large pages. Eight chillings per annum (\$1.60).

Editor-Proprietor: Prof. GUALTIERO L. FABBRI, la Via Arcirescorado, Torino, Italy.

Ches. F. Janes

### Australian Vaudeville Bureau

We are prepared to deal with acts that have too much spare time on their hands, providing they have transportation fees to this country. Anything up to \$300 will be considered, but must be specialty acts; talking acts no use. Lithes, press notices and descriptive matter to be addressed to

MARTIN C. BRENNAN 104 OXFORD ST., PADDINGTON, SYDNEY, AUSTRALIA.

Immediate attention to all communications

## WANTED Cyclist

State all you can do and age in 1st letter. Address CYCLIST, Actor's Union, 164 East Ran-dolph St., CHICAGO.

#### "CHARLEY CASE'S FATHER"

Written by Charley Case, comedian. Send P. O. order for 25c. to Case Publishing Co., Lockport, N Y

L. KLOPP & CO., successors of B. Warner (Paris), International Variety Agents, 45 Rue Richer. Cables: "Impresario." Paris.

## THEATRE

Open the Year Around

### VAUDEVILLE MEADLINERS AND GOOD STANDARD ACTS

If you have an open week you want to fill at short notice, write to W. L. DOCKSTADER, Garrick Theatra, Wilmington, Dol. Can close Saturday night and make any city east of Chicago to open Monday night.

## ERNEST EDELSTEN

VARIETY AND DRAMATIC AGENT. 17 Green St., Leloester Square, LONDON

Sole Bepresentative,
John Tiller's Companies. Walter C. Kelly.
L4ttle Tich. Fragson.

**Always Vacancies for Good Acts** 

877 COMPANY 1909

TEMPLE BAR BUILDING BROOKLYN. N. Y.

## A. E. MEYERS

167 Dearborn St. Chicago, III.

CAN HANDLE ANYTHING from a Single to a Write or wire open time.

## TO MANAGERS AND ARTISTS OF THE SOUTH The Southern Branch of

The GUS SUN BOOKING EXCHANGE CO., Inc.

is now thoroughly established and is booking some of the choicest Southern Vaudeville Time. MANAGERS desiring booking, ARTISTS desiring time, should write direct to

The GUS SUN BOOKING EXCHANGE CO., Inc. 538 FIRST NAT. BANK BLD., BIRMINGHAM, ALA.

ALWAYS AN OPENING FOR GOOD ACTS. The first real Southern Vaudeville Branch in this territory. 15 TO 20 WEEKS.

## The BEST PAYING VAUDEVILLE ACT

is a clever sketch. Let me write one to your order. Distinctive, original acts. Satisfaction guaranteed.

HOLLAND HUDSON WRITE TODAY FOR TERMS

1 BALLET DANCER.

1 BUCK AND WING DANCER for "Scarecrow

1 ACROBAT for "Monkey Act." FLAT F., 4247 Indiana Ave., Chicago.

WANTED, Big Comedy and Novelty Feature

Acts to write or wire open time. Booking Thails, Chicago; Joliet, Bloomington, Eigin, Aurora
and other bouses in Illinois, Indiana and Iowa.

DOUTRICK'S BOOKING EXCHANGE CHAS. H. DOUTRICK, Manager. Chas. H. DOUTRICK, Manager. Chas. H. Doutrick, Manager.

HOLMES CONEY

acts wanted at all times.
PROMPT SERVICE GIVEN TO RELIABLE MANAGERS.

CONEY HOLMES, Gen. Mgr., ROOM 503, 167 DEARBORN STREET, CHICAGO. 'Phone, Randolph 2080.

## THAT'S GOING SOME

KATHERINE NELSON says: "The costume was such a SUCCESS that I must have another one like it. That's going some." For original, artistic creations see our Number Two BOOKLET of ladies' stage fashions. Send permanent address and get one free.

## WOLFF, FORDING & CO., 61-65 Eliot St., Boston, Mass.

SURE YOU Get your RAILEOAD TICKETS on the LEHIGH VALLEY & DELAWARE LACKAWANNA & WESTERN R. R. at the VAUDEVILLE STRANGED CAN AGENT. Write, call or telephone. My representative will deliver the tickets to all Steamship Lines. Lowest rates. PAUL TAUSIG, 104 E. 16th E., New York, Savings Bank Building. Telephone 2009 Stuyreant.

THE ENGLISH PROPESSIONAL JOURNAL
Circulation guaranteed to be larger than that of any English journal devoted to the Drag
Vaudeville Professions. Foreign subscription, 17s. 4d. per annum.

## THE STAGE

NEW YORK AGENTS-Paul Taurig, 104 East 14th St., and Samuel French & Sons, 84-98 Word Sind Street. Artists visiting England are invited to send particulars of their act and date of opening.

STAGE Letter Box is open for the reception of their mail.

16 YORK STREET, COVENT GARDEM, LONDON, W. C.

Booking the longest chain of Vaudeville Theatree west of Chicago. Playing the best acts in vaudeville.

INDEPENDENT VAUDEVILLE

144-150 POWELL ST.,

SAN FRANCISCO, GAL

Suite 101, Knickerbocker Theatre Building, 1402 Broadway, New York.

Exclusively representing 73 VAUDEVILLE THEATRES, enbracing Bruggman, Keeney, Sheedy, Mozart, Quiglay and Bijou Circuits
40 CONSECUTIVE WEEKS, with vary short and convenient jumps
CORRESPONDENCE solicited from managers and artists

EUROPEAN OFFICE BERLIN, GERMANY RICHARD PITROT

#### PANTAGES CIRCUIT

**VAUDEVILLE THEATRES, Inc.** ALEXANDER PANTAGES, President and SEATTLE

OFFICE CHICAGO, SAN FRANCISCO. SEATTLE, DENVER.

## ALL AGENTS

VISIT THE FOURTEENTH STREET THEATRE

## Booked by SHEA @ SHAY

SUNDAY MIGHTS: Grand Opera House, New York, and Grand Opera House, Brooklya.

OUR CLUB DEPARTMENT. Established for the past 10 years. Send in open time.

5 WEEKS AROUND NEW YORK.

SHEA @ SHAY, 112 W. 38th St., New York

VAUDEVILLE AGENT, begs to announce that a branch office has been opened, with Arthur Tonn in charge, at 807 Sykes Building, Minneapolis.

MANAGERS in WISCONSIN, MINNESOTA, the DAKOTAS and CANADA, wishing VAUDEVILLE TALENT please write or wire.

N. B.-Artists East of Chicago write to EDWIN R. LANG, Dexter Building, Chicago, for open time

WRITTEN

DRAMATIO, OOMEDY, TRAVESTY, MUSICAL

We are exclusive agents for the most successful authors now working in this field. Can fit your peculiar personality with a sure-fire act that will increase your salary and bring continuous bookings.

LARGE ASSORTMENT SKETCHES ALWAYS ON HAND

28 ACTS NOW PLAYING THE BIG TIME THE UNITED AGENCY

THE INVIGORATING GIRL" In "VAUDEVILLE REMINISCENCES."

When answering advertisements kindly mention VARIETY.

THE VENTRILOQUIST WITH A PRODUCTION ED. F.

"A MORNING IN HICKSVILLE Direction JACK LEVY.

ELLIS

MOMA

Greenroom Club. W. 47th St., New York London address, 150 Oxford St., W.

The Best Singing Quintette in Vaudeville SAM J. CURTIS and CO. MELODY AND MIRTH, In the Original "School Act."



Revised and elaborated into a screaming DEC. 6, EMPIRE, PATERSON. Playing for William Morris
anagement BERT OOOPER
108 W. 88th ST., NEW YORK.

THOS. J.

Flaying the 4th of the "Haggerty" Sketches,
"MAG HASCEETY, M. D."

By Will M. Cressy,

RIGGEST HIT of them all.



LAMILLAS AND OREO

Singers and Dancers.
Also Presenting a
PANTOMIME SKETCH.

Address care PAUL TAUSIG, 104 E. 14th St., New York.

Character, Songs and Impersonation Big Success in South for MORMAN JEFFRIES, the Agent.

ARSHALL P. WILDER Bell 'Phone 196.

Williams

Cowboy Williams
THE CANNON BALL FIEND.

IHIS WEEK (NOV. 29), POLI'S, WORCESTER.

Johnstown

It isn't the name that makes the act-It's the act that makes the name.



THE KING OF IRELAND.

JAMES B. DONOVAN

RENA ARNOLD

QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.
sector and Advisor, King Pat Co

WEEK DEC. 6, TRENT, TRENTON.

PAT CASEY, Agent. THE KYRLE BELLEW OF MOTLEY.



boys ask the landlady to use the warming-pan on their beds before they retire? I don't like the way they eat eggs here. I think it is sloppy out of a tumbler.

DECEMBER 6. HAYMARKET, CHICAGO, Agent, PAUL DURAND, Room 312, Long Acre Bld.

Van Cleve, Denton



and

Pete"

The act that always makes good with the audience.

LLY AND W

AND COMPANY,

Presenting

"P. T. BARNUM, JR." Annie Laurie must have been a wonderful oman. The poet says that her voice was low

tion GEO. HOMANS.

Develde & Zelda

AERIAL GYMNASTS.

This week, Alhambra, New York. Next week, Colonial, New York.

SKATORIALISM Direction, JAMES E. PLUNKETT.



GAVIN AND PLATT TER PEACHES

Presenting "THE STOLEN KID. Permanent address, Clifton, N. J., L Box 140.



Friend Griff:—Honors are about even in regards the "Tea and Coffee" question. The article in "Performer" of Nov. 11, sure made our mouths water. By the way, do you miss the hot water oan while traveling! We are all putting on weight from the effects of the good home cooking we get in the "digs." Dear Friends—Thanks for all that news. Communications, "VARIETY," London.

BUSTER, 16, OCT. 4th



A man, a table and three kids,

Who sailed across the sea To play in London, Eng-land,

For a man named Butinski. But when they saw Butin-ski's place and found it was a shine,

They turned around and sailed right home to play United Time.

Dec. 6, GREENPOINT, ED. GRAY.

Remarkable Human Duplicates.
Which is which? He or Him.
Address VARIETY, Chic

KATHERYN PEARL

Featured .with M. M. Thiese's "WINE, WOMAN AND SONG."

SAUNDERS

Clubs and engagements around New York. Permanent address, Newark, N. J.

BILLIE REEVES



"FOLLIES OF 1866." Management, MR. F. EIESFELD, JR. '08-'09-10.

Week Nov. 29, Broadway Theatre, Brocklyn. Week Dec. 6, G. O. H., New York, Week Dec. 13, Colonial, Boston, Indef.

In Their Own Comedy Creation.
"It Happened on Monday."
Booked Solid until July, 1910. Week Dec. 6, Reith's. Columbus.

REICH & PLUNKETT, Smart Agents.

#### MARTIN BECK SAYS:

"I like Florence Bindley's meritorious new offering. She has always been a welcome attraction in our theatres, and I am impressed with her ambition to con-



tinually improve her act and keep it in step with the upward tendencies of vaudeville."

an Please Any Audience Personal representative, DARWIN KARR.

A SHOW WITHIN A SHOW.

No trouble with our acts regarding position on the bill. Everybody works "Full Morris Time. Address VARIETY, Chicago.



La-Don and Viretta

Producers of Rube Comedy and Comedy Acrobats. Our Agent, ALF T. WILTON.

Week Dec. 6, Majestic,

WHAT OULD By JOHN R. GORDON

When answering advertisements kindly mention VARIETY.

WILL BE ISSUED

THE

# 4th Anniversary Number

OF



BE REPRESENTED

in the Representative Theatrical Paper

## Send in Your Copy NOW

1 Page - - - \$125 | 1 Page - - - \$32.50 1 Page - - - 65 | 1 Inch - - - 2.80

Single Column Cuts - - \$15 Double Column Cuts - - \$25

Including cost of block, returnable to advertiser upon request after publication, without charge.

50 to 100 words of reading matter allowed.

ARK HIM FOR COPIES OF THEM.

CHICAGO OPPICE: 67 CLARK ST., MAX STONE, In Charge. BURT PETERS, Assistant
THE FOLLOWING STAFF ENTHUSIASTICALLY DEMONSTRATE THE ABOVE SONGS.

Josl P. Corin, Jos. Nathan, All Finstadesi, Edgar Leslie, Halsey Mohr, Herbert Walters, Eddie Lewis, Hilly Tyler, and Telix F. Feist. They're always "On the Joh."

754-756 8th AVENUE, Between 46th-47th STS.

776, 778, 780 8th AVENUE, Between 47th and 48th STS.

HEADQUARTERS-776 8th AVENUE

'Phone 2411 Bryant

ONE BLOCK TO TIMES SQUARE

RATES-\$10.00 UPWARDS

**NEW YORK CITY** 

PERMANENTLY

ALL BARRAGE DELIVERED FREE BETWEEN BUILDING, RAILROAD STATIONS AND BOAT LANDINGS

Assisted by HILL T presenting the Musical and ventriloguial-AT HOME" **EVENING** 

Sole Representative JAOK LEVY, 140 West 42nd Street, New York City

Ready in November

A Spectacular

Special Music

Special Scenery



VOL XVII NO 1 DECEMBER 11, 1909 PRICE 25 CENTS.





### NEWSPAPER OUTFIT

- 1 Single Column 65 Screen Half-tone
- 3 Electros of it
- 1 Double Column 65 Screen Half-tone
- 3 Electros of it

The 8 CUTS FOR \$5.00

B<sup>E</sup> sure to order the right kind of "Cut" for the purpose you require it. The coarse screen zinc half-tone for newspaper use and the fine screen copper half-tone for letterhead and better grade of printed matter.

And always

ORDER YOUR CUTS FROM US

## The Standard Engraving Co.

ESTABLISHED

1895

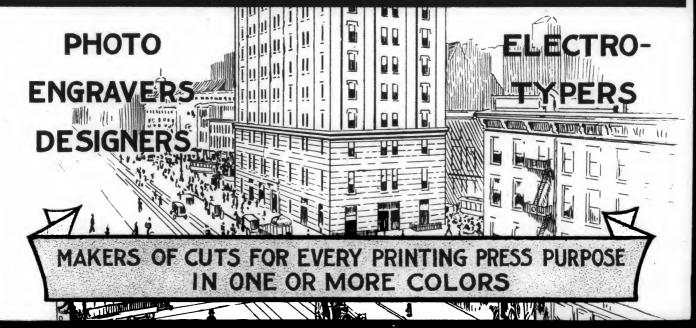
INCORPORATED

1904

560-562 SEVENTH AVE.

TIMES SQUARE

NEW YORK



VOL. XVII., NO. 1.

**DECEMBER** 11, 1909.

PRICE 25 CENTS.

## THE ORPHEUM CIRCUIT CO. IS LOOKING OVER SOUTH.

#### Martin Beck on a Tour of Inspection of the South, Which Will Include Cuba.

Chicago, Dec. 8.

Martin Beck left New York on Tuesday for a trip of about two weeks or so. first coming here. From Chicago Mr. Beck goes south, visiting Nashville, Birmingliam, Chattanooga, New Orleans and several other cities in that part.

Before returning, the Orpheum's general manager will inspect Cuba and its principal cities, striking Havana first. There has been an amount of talk lately over Cuba and the vaudeville possibilities there. Several Americans covet the country for vaudeville, which must be of a "dumb" brand to invite the attention of the natives, though Spanish singers are favorites.

The south has been studied by Mr. Beck for a long time. The Orpheum Circuit has gradually worked into that country, establishing itself at Memphis, Atlanta and Birmingham, besides its solid stand, New Orleans. With booking connections with the large houses of Cincinnati, Louisville and St. Louis also, the Orpheum is in line for an invasion. There has been a report that this invasion would happen through the Orpheum Circuit securing the Inter-State chain of first-class southern vaudeville theatres called "Majestic" in nearly each city the Inter-State plays. The Inter-State books through the Western Vaudeville Association of Chicago ("Beck's agency"). Nothing definite on this is known except the rumor that Beck is probably willin'.

On Tuesday Pat Casey arrived in town. twenty-four hours before Mr. Beck. Mr. Casey may accompany him on the trip.

A new department was created in the Orpheum Circuit headquarters in New York this week. Arthur Hopkins, manager of the Brighton Beach Music Hall last summer, has been in charge of it. It is known as the "Supply Branch." Mr. Hopkins' duties will be to interview acts

calling at the offices and keep himself generally informed on all turns.

The intent is to relieve Frank Vincent, John J. Collins and George Gottleib, the routing men of the offices, to allow them all the time required for their special work. Mr. Hopkins will be the middle

#### W. V. A. CAPTURES NEW HOUSE.

Chicago, Dec. 8.

The bookings for the new Polyteama at Havana, Cuba, will be placed through the Western Vaudeville Association of this city. Charles E. Bray concluded the deal with A. Misa, of the Monlin Rouge, Havana, who came on here by the wny of New Orleans.

The Polyteama is to be an open-air theatre, playing the year around. It will open around Jnn, 15.

#### WELL! WELL!! WELL!!!

Boston Dec 8

The Bijou Dream, a picture house belonging to B. F. Keith, this week featured the reel of "Consul." the William Morris trained "monk."

#### MARYLAND ALL YEAR ROUND.

Baltimore, Dec. 8.

James L. Kernan, proprietor of the Maryland and Auditorium theatres and Kernan's Hotel (all in one building), recently filed application with the building inspector to creet a roof garden and the atre ntop his triple enterprise.

Work on the garden will commence about the first of the year, and it is ex pected that it will be completed May 30, when the vaudeville inside the Maryland will be transferred to the roof, continuing over the summer. The garden will have a seating capacity of 1,800, and will be modeled after the American Roof, New

#### NEW \$200,000 "POP."

Philadelphia, Dec. 8.

West Philadelphia is to have another new theatre on the north side of Market Street, west of Fifty-second, with a seating capacity of 2,400 persons. It will be built by J. Fred Zimmerman and managed by M. W. Taylor, of the Taylor & Kaufman agency. Taylor is now manager of Mr. Zimmerman's Liberty, also the Colonial. Both offer pictures and vaudeville. This will be the policy of the new house.

The ground has a frontage of 60 feet on Market Street, extending 225 feet to Filbert. The theatre will have a lobby of 60 by 100 feet, opening into an auditorium 118 by 125 feet. The cost will be over \$200,000. The building will be of brown stone and concrete, absolutely fireproof, with ample exits.

The stage will have all the latest improvements, including cantilever construction, with room to stage any size act. There will be a dance hall on the second floor; the third will be used for meeting places. Work will be started about Jan. 1, and the opening will be in the early fall of 1910.

#### DEPARTMENT STORE ANIMAL SHOW.

Philadelphia, Dec. 8.

Gimble Bros, have pulled an innovation in department store advertising by the introduction of a wild animal show as a holiday attraction. Francis Ferarri lms established his cutire outfit of trained animals on the seventh floor of their building at Chestunt, Ninth and Market Streets.

Honrly shows are given and at 4 p. m. the animals are fed, which concludes the exhibition for the day. The floor has been transformed into a very good imitation of a jungle and the Gimbles bill the show as "Africa." It's free and attracts thousands.

The Gimbles are figuring with Ferarri to install a show of this sort on the top floor of their New York store when it opens.

#### "AIR KING" LASTS A WEEK.

Chicago, Dec. 8.

"The Air King," playing at the Colonial, will close Saturday night, after one week's existence.

#### GORGEOUS REVUE LACKS HUMOR. (Special Cable to VARIETY.)

Paris, Dec. 7.

The new revue, produced at the Folies Bergere on Friday, while gorgeously mounted lacks humor. The very good vaudeville in it is indifferently introduced, and in all the production is not the equal of the Bergere piece of last season.

The Jackson Troupe of Dancers are very successful in it.

#### UNDRESSED, BUT "CLASSICAL."

(Special Cable to VARIETY.)

London, Dec. 8.

Adeline Boyer, a very much undressed "classical" dancer, went well upon opening at the Palace Monday. Josephine Sabel appeared on the same bill, doing quite well.

#### CLOSES AFTER 14 YEARS.

After playing vandeville for fourteen years, Krueger's Auditorium, Newark, suspended the vandeville department on Sunday evening last, when the announcement was made from the stage.

The opening of all Newark variety theatres on Sunday night, the single evening weekly Krueger's has played the bills, caused the loss of its usual business and suspension.

#### AGAINST POLI IN SCRANTON.

Another house was added to the Feiber. Shea & Contant Circuit this week when the firm took over the Academy of Music. Scranton, Pa. It also placed a theatre in opposition to S. Z. Poli, who has been doing a land office business with Poli's, Scranton, this season.

The Academy seats about 1,600, and will open Dec. 24, with the style of show Feiber, Shea & Contant have been giving, a rather high grade bill as the popular bouses are conducted nowadays.

Feiber, Shea & Coutant refused to book through the United offices, or at least pay for the privilege of doing so. Since striking out for themselves the firm has created a good sized circuit, placing opposition against the United in a booking agency and theatres.

#### MOSE GUMBLE'S RECORD.

Chicago, Dec. 8.

Mose Gumble crashed into town last Friday morning with a bunch of New York Durham, a bull pup and a new funny looking hat. Two hours after he arrived he had made arrangements to enlarge his staff, leased the second floor of the Majestic Theatre Building for the Remick Company, was "fired" cut of the Auditorium Annex on account of the pup and made a date to go slumming with a Supreme Court Judge. Judging by the raft of noise made in the Remick office preliminary to the big reception prepared for Mose, he must be the fellow who wrote the song business.

But the funny looking bonnet and the Broadway sulphur he handed around Dearborn Street got him into seventyfour kinds of scrapes. First thing, some fellow stopped him on the street and tried to sell him a crate of oranges. After a hot argument Mose assured the fellow he wasn't the senior member of the firm of Flossi Brothers, and ten minutes later someone pegged him with a phony two dollar bill.

To make matters worse and Mose wiser he arrived at someone's office an hour before the time appointed and lost his temper because the fellow didn't show up. but cooled down when he discovered he was carrying New York time on his Waterbury, which made the day here an hour longer for him.

When he started for the American Music Hall where his better half, Clarice Vance, is singing Ted Snyder's songs, the taximeter man drove Mose to the American Car Seating foundry. By the time the mistake was corrected Mose felt too tired to do anything but negotiate the hav.

Mose left for Detroit Sunday, from where he will go straight to New York. It's a safe bet that Mose won't return to Chicago again for some time. If he ever does he will probably leave the 41st Street bull tied up in a warehouse, and will positively not allow a Kaufman clerk to wish such a funny looking sky piece on him, for that lid surely did put the Jinks on Mose's visit.



JOSEPHINE DAVIS.

This little package of femione beauty and artistic character entertainer and artist is featuring the rain antural born song bit.

"IN DEAR OLD TENNESSEE"

over the entire

MOBRIS OIRCUIT.

Meeting with pronounced and worthy success. Merry Christmas and a Happy New Year to all.

#### PROTEST AGAINST REICH.

The White Rats has entered another complaint to the Commissioner of License, protesting against the issuance of a license to Felix Reich, who has applied under the name of The Felix Reich Agency, Inc. The Commissioner will likely grant a hearing, at which time the Rats will attempt to prove that notwithstanding certain statements made about a year ago when complaint was also entered against Reich, he still remained an active participant if not an actual member of the Reich & Plunkett agency.

Lately James E. Plunkett, against whom no word has been heard, withdrew from the Reich & Plunkett corporation, commencing in the agency business for himself. Following Plunkett's departure, Reich, who previously had been "represented," it was said, in the old concern by his brother, rewrote the signs upon the

#### K.-P. TAKING TO VAUDEVILLE.

With the exception of the Harlem Opera House, all the Keith-Proctor picture theatres in and around New York are now playing vaudeville as an additional attraction for the picture shows.

The houses rejoining the vaudeville ranks are the Union Square, 23rd Street, 58th Street and Keith-Proctor's, Jersey City. The K.-P. 125th Street Theatre has been using acts for some time.

Two or three turns were placed in each house, and the bills will alternate with the other houses, all becoming "split weeks," with the bookings handled by F. F. Proctor, Jr.

It is said that the vaudeville was forced into the houses through the recent policy of passing "first run" films about, instead of running the day's output of the manufacturers continuously in one theatre. Patronage commenced to drop. It is pos-



HELEN TRIX.

HELEN TRIX is an American pianologiste, who met with very big success at her appearance in Johannesburg, South Africa, a few weeks ago.

The newspapers just arrived are very cologistic in praise of Miss Trix.

Miss Trix left New York a few seasons back, going to England, where she was also exceedingly successful. The South African engagement was at the earnest solicitation of Sidney M. Hyman, the London agent, who is interested in the Johannesburg hall.

door, placing his latest corporate name in the center of the glass, having lettered in one corner, "Reich & Plunkett, Inc. in liquidation."

The statements made that Felix Reich had withdrawn from all connection with Reich & Plunkett, are said to have been in the form of affidavits, and filed with the License Commissioner, who granted a license when that was done.

The Rats objected to Reich operating as an agent through Reich's carelessness one summer in engaging a lot of acts and neglecting to tell them where to work.

#### ANNOUNCES SALT LAKE.

Denver, Dec. 8.

Robert Howell Fitch, representing William Morris, Western, Inc., announces that on Dec. 3 a deal was closed for the immediate erection of a vaudeville theatre in Salt Lake City to cost \$200,000. No further information is contained in the announcement.

sible that the former system of running all the new pictures, and sending them intact around the houses of the circuit will be resumed, with the acts to hold up the business.

#### JULIUS STEGER LECTURES.

Minneapolis, Dec. 8.

Julius Steger, who played at the Orpheum last week, was noted by the local press as having had the distinguished honor conferred upon him of being the first actor invited by the University of Minnesota to deliver a lecture in the highbrowed place of learning.

Mr. Steger spoke to the English class on "The One-Act Drama in Vaudeville; Its Influence on the Classes as well as the

Prof. Richard Burton of the university delivered the invitation in person to Mr. Steger.

Sing Harry L. Newman's big song hit, "IN DEAR OLD TENNESSEE." The season's biggest success.

#### KEPT OUT OF THEATRE.

Jack Norworth and Norah Bayes may go into vaudeville any day now, remaining for a couple of weeks, when they will join a production, said Mr. Norworth on Tuesday.

Monday night when Mr. Norworth and Miss Bayes reported at the Grand Opera House, New York, where "The Follies" was to show that evening, admittance for either themselves or their trunks was denied.

This action on the part of Flo Ziegfeld, Jr., the manager, dissolved the injunction forbidding them to play under other management, obtained by Mr. Ziegfeld and upheld by the courts, Mr. Norworth says. Norworth also says he is now acting under legal advice and feels assured no further court proceedings will harass them.

The order of the court provided that the management was to pay Norworth and Bayes' salary for the two weeks ending Dec. 4, and assign them to "The Follies" on Dec. 6. Mr. Norworth says that neither direction was followed out, although he "hung around" all last Saturday waiting for the week's salary to show. The evening before, says Mr. Norworth. he and Ziegfeld were very friendly, and consulted over songs to be used. A piano player at the Norworth-Bayes house played the tunes all Friday night, says Jack, and that was necessary because he expected to be busy on Saturday gathering in the Ziegfeld coin.

On the side of "The Follies" it was reported about that when Mr. Norworth and Miss Bayes reported for rehearsal each was quite familiar with just what they were to do in the show and how they were to do it. Mr. Norworth pleaded that his wife (Miss Bayes) was not over strong, and should not be taxed overmuch. It is said the prospect of having his actors play by order of the court did not appeal to Manager Ziegfeld as the best thing for his show, which was constantly changing about during the rehearsals. His action in "barring" the couple from the theatre may have been his idea of preserving the show as he would care to see it. Eva Tanguay, who had gracefully resigned when the return of Norworth and Bayes was announced, restepped into her former role.

The graciousness of Miss Tanguay in her dealing with Ziegfeld, when it was reported she could secure \$2,500 weekly in vaudeville as against \$1,000 the production pays her, has led to a report that the further inducement for Miss Tanguay to be tractable was a promise that the new winter revue proposed by Ziegfeld would be wholly writen and built around her.

#### ALICE LLOYD BREAKS RECORD.

Spokane, Dec. 8.

Alice Lloyd broke all records at the Orpheum last week. She was forced to play an extra show Thursday evening to accommodate the demand for seats. The third performance commenced at 11 p. m.

#### A COUPLE OF JUMPS.

Chicago, Dec. 8.

"The Witching Hour" "jumped" from New York to the Great Northern here, where the piece is on its second week. Sunday the company will ride back to New York, opening at the West End there on Monday.

#### MISS SURATT DRAWS A MOB.

Policemen were present to regulate the crowds at the Colonial Monday, when Valeska Suratt appeared, following the publicity given her and "The Belle of the Boulevards" for the past fortnight.

The piece remains the same as seen at Hammerstein's before the trouble commenced, with the exception of a song and scene. Miss Suratt's company is unchanged.

Big business has prevailed during the week at the American, which has a bumper bill to follow the leave-taking of Harry Lauder.

At Hammerstein's, with Albert Chevalier as headliner, patronage dropped off to a marked extent, so much so that Loney Haskell, Broadway's original emergency man, has just been hanging around every day.

The Plaza, with George Lashwood featured, did fairly on Monday, the night performance drawing many more than attended the matinee.

The Fifth Avenue hit the slide this week also, while the Alhambra and Bronx have held up to their usual big business.

The comparative attendance this week at New York vaudeville theatres may be interesting as a forewarning of either "Christmas coming" or "the show."

#### DONNA IN WRONG AGAIN.

Chicago, Dec. 8.

Donna Seymour, the woman manager who was not so long since arrested in Asbury Park, N. J., is in the toils again here for the third time or so. She was arrested Monday upon an indictment by the Grand Jury charging her with carrying on swindling operations.

Donna is well known here. She has organized many shows in Chicago, although many have died a-borning.

In the present matter it is charged that she ran a confidence game, cheating several "angels" out of from \$300 to \$500. Her methods, the police say, are the same as reported before. She advertised for a treasurer and manager for theatrical companies then organizing. When the applicant arrived he was persuaded to invest in the enterprise.

#### CUPID'S ERRORS RECTIFIED.

Chicago, Dec. 9.

Mrs. W. H. Van Dorn, professionally known as "Minerva," was granted a divorce from W. H. Van Dorn.

Blanche Epley, a stock actress, was granted a divorce from Robert M. Sturtevant, who is in vaudeville; charge desertion.

Anna Dee was granted a divorce from Matthew Dee. Both are in vaudeville. Charge cruelty. A newspaper story published in Omaha purports to give details of extreme brutality.

#### BACK TO MELLERDRAMMER.

Chicago, Dec. 8.

Klint & Gazallo have discovered that melodramas draw better than the stock company at that house. They are going to taboo the stock, and reinstate the drammer.

Though the rest of the world has tired of the lurid villain, Halsted Street still hangs on, as this move of the firm shows.

Ī THE SCHOOLROOM."

Sing Harry L. Newman's big song hit, "IN DEAR OLD TENNESSEE," The season's biggest success.

#### STAIR FINED.

Toronto, Can., Dec. 8.

F. W. Stair, manager and proprietor of the Star, Toronto (Western Burlesque Wheel), was fined \$10 and costs by a local magistrate this week, having been found guilty of permitting an immoral performance to be given in his house.

Rev. John Coburn was the principal witness for the prosecution. He recited several incidents of the show which he said shocked him unutterably, then confessed that he had never been inside a theatre before. He was not even able to say whether the women of the show had tights on. An official of the Morality Department had witnessed the show and ordered only a dance to be cut out. Nevertheless, the court characterized the show as immoral and imposed the fine.

#### THE JACOBS DIVORCED.

Chicago, Dec. 8.

Mrs. Maurice Jacobs was granted a divorce in her suit against her husband. Maurice Jacobs, in Judge Windes' Court last Saturday. Jacobs didn't appear at the hearing.

#### TROUPE FOR JOHNSON.

A vaudeville troupe, together with a collection of wrestlers for an athletic carnival, has been engaged to surround Jack Johnson for a tour of the burlesque houses and a series of one-night stands. The Miner Estate has fifteen weeks of this time variously distributed. Ten of the weeks go to the Miner Estate's burlesque attractions. The other five will be taken up with one-night stands in the athletic clubs and exhibition halls throughout the country. The Johnson-Ketchel pictures will accompany the troupe.

The Gaiety Amusement Co., located in the Gaiety Theatre Building, New York, has taken over some of the time.

Johnson and his supporting company start on the road Dec. 17, the opening stand not yet having been settled upon. It may be Wilkes-Barre. For the trip, which will probably take the fighter up to the time he has contracted to commence training, ninety days before the big fight, the chocolate-colored scrapper is said to receive \$1,200 weekly.

#### OMAHA OPENS.

There was some doubt late last week whether the Eastern Wheel's new stand in Onishs would open on schedule time last Sunday. The deal had been declared off on Thursday owing to some misunderstanding between the owners of the ground upon which the theatre stands and the house management.

However, these difficulties were cleared up, and on Friday everything was declared ready for the burlesque invasion. On Sunday afternoon "The Behman Show" opened. On Monday business was reported as satisfactory. The receipts on Sunday (opening two performances) were nearly \$1,000, according to Sam. A. Scribner.

#### BURLESQUE CHANGES.

Washington, Dec. 8. J. W. Patten has returned to his old position of treasurer for the Gayety. Treasurer Hoffman has resigned from the post. Wm. S. Clark, formerly the manager of the same house, is now managing "The Jersey Lilies" on its road tour.

#### REVISING BURLESQUE.

Next week Fred Irwin's "Gibson Girls'" present vehicle-a three-act piece-will be withdrawn and the following week, when the show reaches Newark, N. J., an entirely new production will be placed on the stage. The new piece will be written by Paul Tonrat, the author of the present

Practically all the principals except The Burkes, who do a sketch in the present

#### JUMPS BURLESQUE SHOW.

The act of Peelson, Goldie and Lee, an olio number, with Bob Manchester's "Crackerjacks," is minus one member. Frank Lee deserted the company at Buffalo last week. According to Bob Manchester, manager of the organization. he gave no notice. The singing trio went on as a duo for the matinee, and another member of the company took Lee's place in the pieces.



IDA ST. LEON.

IDA ST. LEON Is now playing the title role, "POLLY" in FREDERIC THOMPSON'S productle. "POLLY OF THE CIRCUS." Young Miss St. Leon (18 years of age) succeeded Mubel Tailaterro to part, and has been unusually successful. The press everywhere has commented with much praise on Miss St. Leon's performance.

She is of the famous St. Leon Family of circus people. Besides having distinguished herself thisson as an aetross, MISS ST. LEON is a netted eigentrleanne, and has impeared with her sister, EISLE, a "double riding act" on the sawdost. Ida also has appeared alone in a "circus riding act." MISS ST. LEON'S success in "POLLY OF THE CIRCUS" has given model pleasure to her friends admirers. She has become a popular favorite at once in the legitimate therators, and a glowing tire is looked forward to.

MIS, IDA ST. LEON has given her attention to the daughters' professional careers slace the death st year of the lamented ALF, ST. LEON, one of the best known of circus mea who ever stood in a gr.

elio, have received their "notices" and in the new organization will be replaced by other principals. The new members of the company have not yet been selected.

It was the decision of the management that the show as it stands at the Murray Hill this week is too much on the musical comedy order for burlesque audiences, although Mr. Irwin declares that the property has been a large money maker.

Sing Harry L. Newman's big song hit, "IN DEAR OLD TENNESSEE." The season's biggest success.

#### FENNESSY COMES AND GOES.

James E. Fennessy, secretary of the Empire Circuit Co., who visited New York late last week, returned to Cincinnati Saturday, remaining in the city only two days. It could not be learned that his visit had brought about any change in the Circuit. He stopped in Schenectady on his way east, meeting James H. Curtin there. All mortgages resting on the Empire Theatre property in that way were paid off.

#### GEO. RICE SERIOUSLY ILL.

Cincinnati, Dec. 8.

George W. Rice is seriously ill in West Baden, Ind. His friends here are greatly concerned. Charles Barton, his brother. left Saturday in response to a hurried telegram. Nothing has been heard since.

Mr. Rice has been suffering from illness for more than a year, but remained with his show for the greater part of the time. Last week he left the organization at Louisville, and made his way to the health resort. A general breakdown is said to be the cause of his retirement.

#### GUTHINGER KILLED ACCIDENTALLY.

Charles H. Guthinger, stage manager for Miner's Bowery, was killed by a pistol wound Monday morning while entering the wrong flat in the apartment house at Nos. 196-198 Third Avenue in which he lived.

The slaver was James Allen, proprietor of a hotel at the corner of Third Avenue and Fourteenth street. Mrs. Allen was awakened in the early morning by the sound of someone trying the door of their apartment. She called to her husband. Arming himself with a revolver Allen went to the door. Guthinger started to enter. Fearing that he meant to attack, Allen fired and the theatrical man dropped with a bullet in his chest.

Gutlinger had been troubled for several years with acute catarrh which made him practically deaf. It is said that before opening the door Allen challenged through the door, but the other did not hear the warning. When the door was opened he walked through the flat absent-mindedly, the apartment being laid out the same as his own on the floor above, without hearing the further warnings of Allen. When he had advanced half-way through the flat, Allen fired.

Guthinger was prominent in politics in Tim Sullivan's bailiwick, and was well known in that district both for his theatrical connections and political activities. His successor has not yet been decided upon. Guthinger had worked 25 years at the Bowery, having been a special favorite of Harry Miner, "The Governor,"

#### NOT SURE ABOUT NEW ONE.

The date has been definitely set for the opening of Waldron's new Boston establishment Dec. 27. "The Follies of the Moulin Rouge" (renamed "Trans-Atlantics"). owned by Hurtig & Scamon, is to be the first attraction. Immediately after opening at the Waldron's the same company comes to New York to inaugurate the burlesque policy at the Columbia, the Eastern Wheel's brand new theatre on Broadway.

In conversation with burlesque men it becomes apparent that the promoters of the Broadway house are not entirely certain it will remain a burlesque stand.

"It is purely a question of the class of shows the managers give us," said a butlesque official this week. "If it were possible for all of the producers to provide us with shows of the 'Follies of the Moulin Ronge' standard, there would be no doubt of the theatre's future, but we cannot afford to have the poor shows of the Wheel come in to play at the house. It's entirely up to the managers."

Veronica and Hurl-Falls; the comedy acrobats have been booked to play at the Folies Marigny, Paris, during May, 1910.



Variety Paper for Variety People Published every Saturday by THE VARIETY PUBLISHING CO. 1536 Broadway,

New York City

Telephone { 1588 | Bryant

SINCE SILVERNAY. Proprietor.

Hatered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of Congress of March 8, 1879.

CETCAGO OFFICE 107 Dearborn St. ('Phone, Central 4401). E. E. MEREDITH, JOHN J. O'CONNOR. Representatives.

> LONDON OFFICE. 418 Strand (Oable, "Jessfree, London") JESSE J. FREEMAN, in charge.

SAN FRANCISCO OFFICE, 2004 Sutter St. LESTER J. FOUNTAIN, Representative.

PARIS OFFICE. 66 Bis. Rue Saint Didler, EDWARD G. KENDREW, Representative.

> BERLIN OFFICE, Unter den Linden 61. RIESEL'S LIBRARY O. M. SEIBT, Representative

ADVERTISEMENTS. Rate card may be found in advertising section of this issue.

SUBSCRIPTION RATES. nnual .....orrign
Six and three months in proportion. Single copies 10 cents.

VARIETY will be mailed to a permanent address or as per route, as desired.

Advertisements forwarded by mail must be ac companied by remittance, made payable to Variety Publishing Co.

Copyright, 1909, by Variety Publishing Co.

Vol. XVII. DECEMBER 11

We have an elegant chance to talk about ourselves today, but there's nothing to say. In the issuance of this, our Fourth Anniversary Number, we exceed a total of pages beyond our greatest expectations, and are thunkful to our contributors to past numbers, along with the present, as well as thrukful we have done what we have.

VARIETY'S first Anniversary Number. three years ago, contained 64 pages; the second was 128; the third (last year) 140, and this issue is one of 172 pages. On account of the bigness of it, the price per copy has been set at twenty-five cents.

Through circumstances over which we have no control, and would not have altered if we had, conditions have arisen which make of VARIETY a perverse study in human nature. We set our policy for the artist, and adhered to it, without secrecy but that we thought the policy a proper one and for the good of the paper. In the pursuit of our purpose of alleviating the ills artists had been heir to, we brought through the emancipation of the small artist who used our name as a weapon of defense, greed by others for money supposed that may be found in the successful operation of a weekly theatrical newspaper.

During the four years we have published as a paper thoroughly independent we have not found the stand obnoxious. That we are independent may explain to many the often-to-them peculiar position we take towards managerial interests. The managers will not understand it for it is beyond their comprehension to have ten fawning papers cringing before them for the crumbs thrown out and one not caring whether there are any crumbs or loaves at all.

While "independence" is a solace it never earned a living for anyone without something behind. The independent policy of VARIETY may be liked, even admired, but were that all to be found in the paper we could close up shop any moment.

We acknowledge to ourselves the personal pleasure we find in today's edition of VARIETY as a tribute to it as a newspaper; nothing else. We have never asked for anything else; want nothing now.

Again we ask the United affiliated managers to abolish the "blacklist." All other gounds mentioned before aside, can't Messrs, E. F. Albee and Martin Beck see what this "blacklist" is doing and going to do for them? It's going to create an apposition they cannot handle. It isn't "Morris" any more; the "blacklist" is "making" the "small time." Albee and Beck are forcing big acts into small houses at ridiculously low salaries. These acts whether now used singly on a bill or not are building up the smaller houses.

As the nictures attracted a class of neople who visited no regular theatre, so the popular priced shows in New York appear to attract an audience which cares for and enjoys only the shows they find there. A "Pop" andience isn't fastidious or overcritical. They want to laugh, but with the "education" they will want more. So long as the popular priced managers give their patrons the increased show as their taste becomes more cultivated, so long will the audiences continue visiting their houses. The "small time" manager with a net profit from \$400 to \$1,500 a week, according to the theatre, is a well satisfied person. He will improve with his shows and his audience. The smaller manager is thinking much further ahead than the big manager, who is feigning to look down on the "small time."

This is the future opposition the "blacklist" is fostering. Business men sensible enough in every other thing are attempting with the "blacklist" what they do not nor can not accomplish.

As for William Morris against whom the "blacklist" is directed, we honestly think that if the list had not been in existence at the opening of this season and during last summer, it would have compelled Morris to book all acts for ten weeks or longer, filling up his bills before the season commenced and he would have been almost swamped with acts if not swamped altogether. As it was the closing of some houses found Morris "over-

Hereafter, until further notice, VARIETY will be on sale in all big cities from Chicago, east, on Fridays. East of Pittsburg, including New England, VARIETY may be found on sale Thursdays.

NOTICE

Anyone who overlooks this "small time" is falling into a great error. It can't be done. The small time is coming ahead. not falling back. It has driven out the "picture place" and how? The "picture show" and the "small time" are now partners in business, dividing bills. When the Lincoln Source, New York, the boss "Jonah" house of the universe opened with more pictures and less vaudeville, it did nothing. The vaudeville increased until now there are eight acts, an orchestra and a few pictures with the result that the theatre where William Morris couldn't draw the ushers' salaries with the best vandeville shows in New York is now packed twice daily at admission prices of ten, fifteen and twenty-five cents.

Nobody just knows how the small time vaudeville honses drive out the all-picture show. The theory would seem to be that the picture places appealed to a class of non-theatre goers. It became a school of education, and when the picture house patrons found they could also see the films with vandeville attached, they followed the vandeville. We said a long while ago that moving picture could never supplant vaudeville. They never can, but pictures seem to blend with vandeville nicely for the people who attend the "combination" shows around New York. The east is apt to take after the west in this small priced vandeville entertainment. Everybody goes in the west, and it may become the same all over.

board" only with features, easily soothed and taken care of.

For Morris the "blacklist" is saving him money in the engaging of acts which, after working one week for him are at his mercy; for the "small time" the "blacklist" is working thirty hours every day now, so what's the idea?

The wisest possible thing the affiliated managers can do is to abolish the list--then book only those wanted-but throw away the list.

It can not but be noted the immense number of new theatres now building or lately erected in the United States, mostly for popular priced vandeville. Two years ago the leading legitingite managers claimed the over supply of theatres was raining the theatrical business. Some of the "popular" vaudeville houses have been built at a big outhry and are capable of playing any attractions. It either means that the tremendous interest in the cheaper shows now presented must be kept up, and even receive added impetus in the future. or someday the theatrical skyrocket must suffer a third.

The attractiveness of the popular priced house orchestra as against the gallery of other theatres may have had something to do with the loss of business all galleries in the legitimate have encountered.

Martin Beck has entered into an arrangement with William A Brady for the

production in association of a four-act play called "The Woman Who Knew." It is said Helen Grantley will lead the cast.

Sie Hassan Ben Ali is not married. His secretary, Miss Garner, received the cable of the discovery of a gold mine on Sie Hassan's property in Morocco, as reported last week.

One of the principal characters in "His Name Next Door," which reopened the Gurden Theatre, New York, on Monday (after that house had been closed for some time) is "Frederic Brant." Fred Brant, please write.

Art Bowen, the well-known cartoonist of the Chicago Journal has been persuaded to take a flyer in vaudeville, opening this week at the Haymarket. Dave Beehler is responsible for the scribe's debut.

Milton Mannist joined the "Bon Tons," the Weber & Rush burlesque organization, in Buffalo Monday, taking the place of Ira A. Miller, the former manager. Mr. Miller returns to New York to take an office position with the same firm.

Announcement is made of the engagement of Al. George Sanders, formerly of "Morning, Noon and Night" and Andy Lewis companies, and Sadie LeMar, at one time of Thiese's "Rollickers" and "Strolling Players."

Charles A. Pouchot will be in charge of the New York Marinelli branch while Charles Bornhaupt travels over Europe for a month or so. Mr. Bornhaupt sailed on Wednesday, going first to London. While there he expects to place a "single act" for a first London showing. The "single" is well known-if not famous.

Walter Rosenberg commissioned Alexunder Fischer on Tuesday to engage Park and Tilford for Long Branch, if they wouldn't object to doing "three-a-day."

Geo. C. Sutton, the expert billiardist, opens for his first vaudeville appearance at the Majestic, Chicago, Dec. 20, and will go on to the Coast via Orpheum Circuit; also via Pat Casey.

Irene Lee sent Jenie Jacobs an alligator this week. The 'gator came from Florida. While Jenie was wondering whether she should open the box to see what the fish looked like, it died of starvation,

Orth and Fern played their first engagement in New York in over two years at the Fifth Avenue this week.

George Lashwood holds over at the Plaza next week. He is booked with the Morris Circuit for eight weeks, with an option for more time, at a salary of \$1,000 weekly, it is understood.

Ferry Corwey, the musical clown, has had to postpone his American engagement on the Morris time, through ill health, Mr. Corwey claims.

Gns Edwards' "Night Birds" open at the Columbia, Cincinnati, Sunday, preliminary to a tour of the Orpheum Circuit, booked by Martin Beck.

#### PEOPLE'S STILL IN THE AIR.

The People's Vaudeville Co. and its general manager, Jos. Schenck, were still up in the air on Tuesday over future relations with the United.

It is said that Mr. Schenck has expressed his opinion that unless everything to his satisfaction should be arranged, he would look to such booking agency as could best supply him, excepting the United Booking Offices.

When asked by a VARIETY representative how stood his company (controlling all the larger theatres in New York now devoted to combination vaudeville and pictures) Mr. Schenck replied he could not say at the moment, and that there was a possibility if he and Joe Wood did not agree upon a plan, the People's might open a booking office of its own.

Mr. Schenck said the United wanted him to book through it, but he would not consent. It is probable that unless some understanding is reached between the United, Wood and Schenck acts playing the Wood or Schenck time may be declared "opposition" by the big agency.

It was said this week that the Morris office would not allow its acts to play the Majestic, New York, which Schenck reopened on Monday last. It is a Shubert theatre, and played the combination policy last summer.

The Majestic could be considered opposition to the Colonial, and also to the Plaza, a few blocks east on 59th Street.

#### DARROW RETIRES.

Chicago, Dec. 8.

Duke Darrow, formerly president of Local No. 4, the Chicago branch of the Actors' International Union, has announced his retirement from theatricals. Hereafter his energies will be directed to selling for a Chicago clothing firm. May Mitchell (Mrs. Darrow) is working as a single act.



P. W. MILES.

WITH WEBER & BUSH'S "DAINTY DUCHESS"

Co.

In FREDERICK IRELAND'S playlet.

"MY FRIEND FROM IRELAND."

#### BICKERINGS IN L. B. A.

Rumor along Broadway this week indicated that there was dissension among the component parts of the Independent Booking Agency. None of the managers included in that coterie would make a statement or give out any information on the subject, although it was understood that Feiber, Shea & Coutant made up one faction while the others in the agency (J. J. Quigley, E. E. Mozart and M. R. Sheedy) are lined up on the other side.

It is even reported that one firm recently threatened to retire from the combination, but were persuaded by the others to remain.

Alleged unfair treatment by certain managers in their dealings with the others are said to have brought about the disagreement.

#### PRETTY FAIR FOR BISMARCK.

Mark A. Luescher has received copies of advertisements for the offerings at the Grand, Bismarck, N. D., in which the bill is set forth and decorated by the line "All these acts are from the Orpheum Circuit."

The list is as follows: Hulbert and Delong, novelty playlet, "Psalms 103-6"; Olds and McDonald, and Chiles Sandborn. One of the local newspapers in its news columns sagely observes, "This will be a chance for the people to see some of the Orpheum and Keith-Proctor big acts."

#### CRIPPLED SHOW.

Washington, Dec. 8.

"The Oriental Cosy Corner Girls," playing at the Lyceum last week, was a badly crippled organization. Grippe laid up Mazie and Anna Yale for the greater part of the week and Richy Craig was ill all week, but did not quit the cast. Jack Crawford, one of the comedians, was forced to leave the show permanently, owing to his health. Joe Deming replaced him

#### TWO FORCED TO CLOSE.

Philadelphia, Dec. 8.

The Unique, a principal moving-picture and vaudeville house on Market Street, will close about Jan. 1, owing to poor business. Since the opening of the Victoria, which took a great deal of patronage from the other houses, business has been dropping off at The Unique. The latter is directly opposite the Palace, operated by the Moving Picture Co. of America, which also operates the Victoria. At both the latter houses the management have been strengthening their bills with special features, and in addition giving prizes to women. The orchestra was taken out at The Unique Saturday night, leaving J. West Jones and his piano in the centre of the spot light. The Unique opened Feb. 22, 1909, and for awhile did well. It has probably lost considerable money for its promoters.

Fire which caused a loss of several thousand dollars and endangered the lives of many persons put the Bijou Dream out of business last Sunday night. The house is on Market Street, above Twelfth, and was built by Harry Davis, but run lately by J. Powell, who took over the other Davis houses here. It is doubtful if the Dream wil be reopened.

Sing Harry L. Newman's big song hit, "IN DEAR OLD TENNESSEE." The season's biggest success.

#### IMPORTANT CHICAGO CHANGE.

Chicago, Dec. 8.

Before the Christmas bells ring Chicago will see a big change in the vaudeville situation as far as some of its agencies are concerned.

The most important may go into effect any day. Sam DuVries, who probably controls the booking of more small time than any single agent in America, will move his business from the Sullivan-Considine office to the Morris Chicago office.

DuVries books in the neighborhood of thirty-five weeks. His houses are in Texas, Tennessee, Kentucky, South Carolina, Georgia, Louisiana, Alabama, Mississippi and Florida. Besides this string DuVries makes connections with a chain of houses in Cuba.

The Morris Chicago office at present books about forty weeks of the smaller and medium class houses. With Du Vries' list on their books, together with his experience and services, the other agents in and around Chicago will take particular notice.

J. C. Matthews when questioned regarding the proposed move would respond no further than a smile.

Sullivan-Considine invasion appears to be here. Paul Goudron has been booking Sittner's for some time. Last week he took Schindler's, which had been playing Walter Keeffe's bookings. Commencing Dec. 13. Goudron will have the Marlowe and the People's. The Considine Brothers (no relation to Sullivan-Considine) open up a small theatre on Madison Street soon, which Goudron will book.

The interest in the bills at Sittner's is high as the new Comedy (booked from Morris office), will open Dec. 13. It is almost opposite Sittner's. It is said the New Comedy will offer Ed Blondell, Felix and Caire and other big Morris acts for headline features.

The new S.-C. honse at Cincinnati will be booked by Goudron. It may open Dec. 20. Besides these, on that date Goudron starts booking the Bijou, Superior, Wis., Power, Hibbing, Minn., and the Galety, Port Arthur, Ont.

Sullivan-Considine now have a house in Oklahoma City—the Metropolitan—booked from the Denver office.

Sam Dutries, of the S.-C. office, is said to have signed up with J. C. Matthews, Morris' representative, the compact to go into effect next week.

#### PATERSON WONDERS.

Paterson, N. J., Dec. 8.

The "wise uns" of Paterson are wondering if the visit here last week of Jo Paige Smith and M. Hart, of New York, meant what their inquiries about the prices of real estate would indicate, or whether it was a "bluff" to round up A. M. Bruggemann again for the United Booking Offices. Bruggemann's Empire Theatre here was formerly booked by Smith in the United.

Mr. Bruggemann has taken an option on a parcel of Market Street land, and it is rumored will build a much larger theatre for vaudeville, to be opened next season, when the present Empire may be turned over to one of the burlesque wheels. The Western Burlesque Wheel house now is the Folly, but not in a desirable location.

#### TRYING TO FIX LIABILITY.

An attempt is being made through Denis F. O'Brien, as attorney for Herman Desco, at one time secretary of the White Rats, to fix the liability for a week's salary upon Wesley Rosenquest, manager of the 14th Street Theatre, and who canceled Mr. Desco. The act was booked through W. S. Cleveland, Mr. Desco holding no contract signed by Rosequest in person.

Several such instances have occurred in "small time" bookings, the manager repudiating the authority of his agent to bind him. Mr. O'Brien is endeavoring to have Mr. Cleveland make a statement that he was acting with proper authority when engaging Desco, and was empowered as agent to bind his principal. So far the attorney has been unsuccessful.

Cases have come to Mr. O'Brien's attention in several of the small time engagements. An act engaged through the Gus Sun office for \$45 weekly, duly reported, and after the first show was asked by the local manager (small theatre) what salary it expected. When informed \$45, the manager claimed he never paid over \$30 for the same class of turn. There the matter rested until taken up by Mr. O'Brien, who also in this case has asked Gus Sun to provide him with evidence that he could engage for the manager at any price agreed upon between himself, as agent, and the act. The matter is pending.

#### "PAPER" HOUSE AND REAL ONE.

A rumor is in circulation in Hoboken that the United Booking Offices will again be represented in that town, by the building of a new theatre. The big agency booked Bruggeman's at one time, but that house left it. Union Hill is the nearest United stand to Hoboken.

After all F. F. Proctor will not build what was glowingly described several months ago as "a large office building, model theatre and roof garden" at 114-116 Market Street, Newark, N. J. The ambitious plan has dwindled down to a threestory building, housing a picture exhibition. So the Newark newspapers say, adding that the new place will have seating capacity for 2,000.



ALICE BROPHY.

Leading soprano and comedienne with WEBER
AND RUSH'S

"DAINTY DUCHESS" CO.

### ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Hame of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Brooklyn, Conn., Dec. 6. Editor Variety:

I would like through VARIETY to thank Miss Mabel Taliaferro for her very generous help in my hour of trouble.

Charles J. Miller.

(Mr. Miller in a personal letter says he is Joe Miller, of Miller and Ford; also Miller and Raymond, Jancers and comedians. If any one knowing Mr. Miller wishes to assist him financially as Miss Taliaferro did, we are quite sure Mr. Miller will appreciate it greatly under his present unfortunate circumstances. He should be addressed care of A. S. Field, Brooklyn, Windham Co., Conn. [Brooklyn, Conn., not New York].—Ed.)

Chicago, Dec. 4.

Editor VARIETY:

Will you please ask Billy Gould not to refer to "The Store in Oklahoma City" as Polly Moran and myself are both very sensative.

Maude S. Ryan.
P. S.—Besides it might hurt us politically with Cohan & Harris Minstrels.

London, Nov. 22.

Editor VARIETY:

In Variety, Nov. 13, you state "Daisy Harcourt is singing Eva Tanguay's 'I Don't Care' in Great Britain."

"I Don't Care" does not belong to Eva Tanguay. It was written and composed by Jean Lennox and Harry Sutton, from whom I have written permission to sing it any place I choose.

Daisy Harcourt.

Warren, Pa., Dec. 7.

Editor VARIETY:

We have taken the pains and trouble to produce an original novelty for talking acts which, for the past few years, has met with great success. Several smaller acts have pirated and stolen from us (also an act playing United time is now using our finish). Some have stolen the entire act; others parts. We have kept quiet,



HARRY DeCOE.

Doing nicely.

A Merry Christmas and a Happy New Year to all.

believing there was no protection from such, but now, to cap the climax, there is a team playing some small time in Maryland using our names.

We are working under no nom de plume, but the names we have we were born with (C. A. "Tod" Browning and Ray C. Jones). If this team's real names are Browning and Jones, let them reverse the style from our way.

Kindly help us hold our own against these pirates. The original

Browning and Jones.

P. S.—If this new Browning and Jones

have gone to no expense, and as he was so gentlemanly in his letters, it is a pleasure to retire in his favor.

Ernest L. Waitt.

New York, Dec. 4.

Editor VARIETY:

For some time past I have noted in your columns and routes the existence of one or more "Imperial Musical Trios." 1 am offering an act under that title, and featuring May DeLaire, cornetiste.

In January, 1892, at Chicago, I organized the Imperial Musical Quartette. We filled our first professional engagement at the Hopkins, on State Street. We were afterwards routed by W. J. Plimmer.

I have since offered the Imperial Saxophone Quartette, Imperial Musical Four, and lastly, Imperial Musical Trio.

If any one of the other "Imperials" can show a better or prior right to the

He stood around out in the hall, Walting for Martin Beck, that's all; He knew if he could get inside He'd fill his time, 'twas open wide. He scanned the faces as they passed And started up the stairs at last. The fat guy asked him for a light—He said they light the halls at night. He didn't know Beck was there—Now do you wonder why actors swear? They're 'laying off,' no place to go; They wander in to see a show. Bill Jones comes out to sing a song; The knockers say, "Gee, he's in wrong Get hip to that some nerve, Oh, Boss. He's even telling "apple sauce."

WHY ACTORS SWEAR

By HARRY BREEN.

Night after night—up in his flat.
"They must have acts," he loudly cried;

And shook his pals-on the outside:

The boy reported "No one there."
Now do you wonder why actors swear?

The orchestra tuned up a bit.
"Let's rehearse," said "Biuff and Guff,"

Then Maure De Shine said "Mother's mick;

'Twas Monday morn, down in the pit

'We've got a lot of tricky stuff."

Let me go first, I'll finish quick."
They said, "Go on, but don't take long."

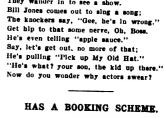
She handed down their only song-

Their closing number, "I Don't Care."

Now do you wonder why actors swear?

Until one night he volunteered

And at a benefit appeared— That night there came a telegram, "Rush up to Hartford," thus it ran.



San Francisco, Dec. 8.

Earnest E. Howell, who owns and manages the Central, where the Pantages

ages the Central, where the Pantages vaudeville is now playing, announced a booking scheme upon returning from a conference with Alex. Pantages last week.

Mr. Howell states that the new arrangement will not conflict with the present Pantages Circuit, and although he says the Howell-Pantages agency will book all over the west, with offices at San Francisco and Chicago, Mr. Howell doesn't say how he is going to secure the houses to book, or where they are.



THEATRICAL PHRASES

BY

HENRY CLIVE

NO. 3.

"CLOSING IN ONE."

can furnish proof of using name previous to us, we will change, but there is no excuse for those that have stolen our stuff.

Pittsburg, Pa., Dec. 6.

Editor VARIETY:

Will you please mention that Nat LeRoy wishes to thank those who attended the White Rat scamper in Louisville last week and contributed \$13.50, sent to me by Jack E. Magee of "Gay Masqueraders."

Nat LeRoy, 2036 5th Avenue, Pittsburg.

Boston, Dec. 7.

Editor VARIETY:

I desire to state that the question of the right to the title "All's Fair in Love" between Smith, Evans and Williams and myself has been amicably settled. Mr. Williams admits my priority. He has had considerable expense that would be lost were he required to change his title. I word "Imperial" I shall be glad to know it and will immediately choose another title, as I do not wish my present offering to be confused with that of another, be it good, bad or indifferent.

H. S. LaRue,
(Imperial Musical Trio.)

Beckley, W. Va., Dec. 4.

Editor VARIETY:

We notice last week a team booked as Fleming and Fleming at the Lilly Fairyland, Raleigh, W. Va. billed as playing "The Wrong Train."

We must say for their benefit that "The Wrong Train" is copyrighted and belongs to us. Mr. Mitchell and myself are the originators of "The Wrong Train." Hope that Fleming and Fleming will get on the right train.

Benway and Mitchell.

Sing Harry L. Newman's big song hit, "IN DEAR OLD TENMESSEE." The season's biggest success.



ASHTON and EARLE.

Favorite western artists and authors of many original atories and poems, who for years have been known as "THE WHISTLING MICKS."

For the past three seasons they have presented their laughing novelty. THE VIII.AGE EDI-TOR." The act will appear shortly in the east under the direction of ALF. T. WII.TON. London, Dec. 1.

Harry First returns to London this week at the Empire, Shoreditch. After this the comedian starts a four weeks' run at the London Pavilion. From the Pavilion Mr. First will play the rest of the Syndicate time.

"The Palace Girls" have returned to the Palace, London, again. The act doesn't come up to the one last put on there. The Tiller girls look well in costumes, cut after the peculiar style of the one worn by Alexia.

Ameta, the fire dancer, is at the Palace, with the usual effects. She is doing fairly well there.

Yvoneck, a folk song singer from Brittany, opened at the Palace last week, getting away in fair shape.

Another artists' club will be opened about the middle of December at the corner of Lisle Street and Leicester Place. The well-known "Willie," formerly of the German Club, will have charge. Willie says he has a fine place and will make the German Club go some to keep up. The German is around the corner from the new one. The new club has billiards, smoking, ladies and card rooms on its three floors.

Quite an interesting state of affairs has just come to light regarding the future booking of artists over here. It has been said that all the big stars in England are receiving offers from the Gibbons Circuit for bookings commencing when they are free, up into 1919-and then some. These stars are given special printed contracts to look over. All call for thirty weeks a year. It seems like an attempt to corner the Star market. A report says two of the foremost artists in England have signed these far ahead contracts. An agreement with a star artist in England up until 1919 would mean about \$150,000 worth of dates.

Dorothy Kenton, after a long stay in the Continental cities, will return to London Dec. 5 for a long engagement at the Empire.

Beatrice Collier, who has been absent from the Empire ballet, will shortly reappear there.

Frank Le Dent, originally booked at the Alhambra, London, for four weeks, will be held over for at least two more.

Barnold's Dogs have been prolonged indefinitely at the Empire.

George Abel will present for the first time in England "Town Hall Tonight" at the Euston Music Hall Dec. 5. The act has been made thoroughly English.

Dr. Bodie, it is reported, is about to try his luck again, going into non-college towns and keeping away from London.

Foot-Gers, a French artist, opened at the Tivoli last week, passing in good shape with imitations of Fragson and Caruso. He also does a burlesque "Apache" with a dummy that is funny. His imitation of Fragson is more of a travesty, and ought

## LONDON NOTES

VARIETY'S LONDON OFFICE.

(Mail for Americane and Europeans in Europe if addressed care VARIETY, as above, will

to be a go with any audience that has seen Fragson.

It is the wonder to a lot of people if Lloyd and Lane ever thought about obtaining a new sketch. The pair are at the Tivoli and Oxford a good share of their time. It wouldn't be a bad idea for them to try a new one.

Vesta Victoria is topping the bill for Barrasford at the Hippodrome, Leeds.

La Sylphe is on a run at the Coliseum,

The Kramers have gone to Ireland to play an engagement at the Empire, Belfast

Rather an interesting incident in connection with the Marinelli London office and the Alhambra has come out. It seems an act called the Maria Li Los Pictures was booked into-that house by the agency for an extended engagement. When the act appeared the management discovered it was the same playing one of the other West End halls recently under the name of "Felice Loraine's Dresden Tableau." The engagement was immediately canceled. There is said to have been quite some argument between the management and the agency.

Derenda and Green, Madge Temple and Farr and Farland are the newcomers to the Coliseum. The Russian Orchestra still remains there, and the engagement, no doubt, will beat all records at this house.

Maud and Sydney Wood have been working the London, Shoreditch.

Odette Valery is touring the Provinces as a top-liner for the Stoll Circuit.

Moran and Wiser go from the Hippodrome, London, to the Empire, Sheffield.

The burlesque of Dr. Bodie's act called "Dr. Awful Bodie," is still topping bills around the Stoll Circuit.

Fragson is touring the Provinces, playing the Stoll halls as the big attraction.

Hayden Coffin is again in vaudeville, the singer appearing at the Metropolitan.

Lyons and Cullum were in town recently, playing Gibbon's Camberwell Palace.

Callahan, just back from Ireland, will return there to play the Theatre Royal, Dublin, in two weeks' time.

There has been great discontent lately among the artists at the London Hippodrome. Almost every act that has appeared there during the last two months has had some complaint in regard to the audience, which wasn't there. Business at the hall is expected to pick up around Christmas time when there will be a big

scenic production employing sixty polar bears.

Sophie Tucker will most likely come to England for a try at the music halls in a few weeks.

Bellman and Moore, it is believed, will split as a double team in about two weeks, at which time they will have completed their bookings on the Barrasford Tour. Lottie Moore will then appear again as a single, working the London Hippodrome week of Jan. 3.

#### HOLBORN EMPIRE.

London, Nov. 24.

The lack of good attractions at the Holborn last week made the usually very lively audience there seem quite gloomy at the first show. Kate Carney was selected to top the bill, but the reception did not warrant the position.

Helen Mohr opened the show and struggled with a song and dance for a few moments. Helen almost got the decision over the dance, but the song had her beaten at the end of the first round. Ted Waite, as a comic singer, shows a fine style and is a good laugh getter, but some of his verses would never go well at a benefit for the church.

A pure Scotch musical act is shown to good advantage by Barton and Franklyn. There are two men and a woman in the act. Scotch music throughout. The act ought to get away very good anywhere. Julian Mack received a few laughs with a monolog, but most of the snickers came through his handing out some material that isn't his. In his finish he has taken a parody of "Waiting at the Church" from Barclay Gammon.

Jordan and Harvey are putting over a new monolog with good results. The act should stick to their old "Solomon" parody instead of trying a new one. The new one is on "Sullivan."

Dolly Elsworthy was only given a few minutes, but looked good for a "single," and with the proper time on a bill Dolly would be among the best in singing the spicy songs.

It rested with Russell Bradnow, colored, to pull down one of the two nits of the show. Bradnow is a fine eccentric dancer, and if he dressed a bit neater would prove a valuable turn over here.

Gladys Nelson, "child wonder," was quite a hit with some of the audience in her imitations. They were a little better than the average "kid" would do them. For a finish she does an imitation of Irma Lorraine in a "Salome." This is all a mistake, but still if she gave a good imitation of Lorraine she wouldn't be working lard.

Harry Champion, still working the "Boiled Beef and Cabbage" number, scored, as he will for some time to come. Harry is certainly the speed fellow.

Miss Caney, with her songs and the rough-house production running around the edges, did not seem to go as big as usual. The curtains were a good deal fewer than customary, and there were not many of the funny encores.

"Nine Juvenile Follies," presented by Madame Holt, are a bunch of little girls and boys who sing and dance. The only hope seems to lie in their dancing, which they do very well.



LEON ZEITLIN.

Commencing as an office boy for HENRI GROS at the old METROPOLITAN MUSIC HALL. LONDON, LEON ZEITLIN worked steadily upward, finally engaging in the agency business for one year, when he was called to succeed WILL COLLINS as the BOOKING MANAGER for the "SYNDICATE HALLS," a position now held by him to the eminent satisfaction of everyone concerned. MB. ZEITLIN understands vaudeville inside and out and is immensely popular.

## SHUBERTS HAVE A CHANCE IN THE LEGITIMATE FIGHT

## "Concentration" the Savior; Theatrical Opinion. Klaw & Erlanger Side Not Materially Hurt. Lee Shubert Sanguine.

To a Variety representative, when asked for a statement on the position of the Shuberts in their present battle in the "legitimate" field, Lee Shubert said:

"So far this has been our best season, and we intend to expand. Our New York successes this year will be of great aid to us next season, when they can be sent on the road, without having to first produce a success for the out-of-town theatres.

"We do not feel the loss of the 'onenighters.' In fact, our New York shows are too big for one-night stands. Though we played to capacity in most of them, the expense of the production could not be met.

"We have no intention of giving up any of the houses we are now in either east or west, and shall add to them."

The last statement was in answer to a question if it were likely that the Shuberts would concentrate their attention next season upon the larger cities in the territory east of Denver or Kansas City. This plan of concentration in the east seems to be the belief of well informed theatrical men who are unbiased in their opinion that it will be the savior for the Shuberts in the fight now being waged by them against "The Syndicate" (Klaw & Erlanger).

That the Shuberts have split the theatrical money with the Klaw & Erlanger shows in the larger cities is conceded, though with the exception that where the K. & E. people have sent in a "star" of standing, the "star" has drawn its normal quota.

The split of the available "show money" weekly has been where competition between the factions has been equal with shows of average merit, and without a "feature." "The Syndicate" shows meeting with this "split" in certain towns hold the advantage on the season over the Shuberts' companies, playing for the grenter part where there is no opposition, while the Shuberts encounter it continually.

With the return of the Western Managers' Association and the theatres in the middle-west controlled by it to Klaw & Erlanger, the Shuberts were left without representation in the "one-nighters," the south having been closed to the "opposition" altogether.

It is said that the experiment of the Shuberts with the western one night stands cost the independent legitimates \$100,000. Towns like Albany, Syracuse and Rochester are held by the Shuberts and will probably be continued by them. In Rochester and Albany the Shuberts are reported to have fared poorly, while at Syracuse where they occupy the Bastable, a mixed policy has been pursued. For three days at the Bastable, popular priced shows appear. For the remainder of the week usually one of the Shuberts big shows

comes in when the admission scale is raised to \$1.50, resulting in hardly any attendance.

The real big cities are understood to be returning the Shuberts something of a profit, though in Philadelphia for instance, where the Lyric, a Shubert house was reckoned as a \$40,000 winner each season under their management, with the addition of the Adelphi to the Shubert string in that city, the profits seem to have been lessened to the extent that the Lyric and Adelphi each now net about \$10,000. The Philadelphia houses are adjoining one another Lee Shubert in his conversation stated he only wanted more houses in Philadelphia.

A reliably informed theatrical man said the other day he thought the Shuberts were netting from \$25,000 to \$40,000 weekly in New York City. This amount came from the Hippodrome, Casino, Lyric, Broadway, Herald Square, Maxine Elliott and Daly's. He thought it hardly enough for the Shuberts to cover their out of town losses.

Another man disputed the quotation, and gave these figures as the present weekly profits and losses of the Shirberts in New York.

Profits:						
Hippodrome					. <b></b>	 . \$10,000
West End .						 . 2,000
Elliott						 . 3,000
Lyric						 . 2.000
Daly's			<b></b>			 . 1,000
Broadway .						 . 6,000
('asino						 . 1,000
Herakl Squ	are	٠.				 1,000
Total .				<b></b> .		 . \$26,000

Against this was figured a loss of \$1,000 weekly on the Majestic, Metropolis, Yorkville and Lincoln Square, all at present subleased for popular combination vaudeville and pictures shows. Added to this \$4,000 was another thousand for The Comedy, Shuberts' newest, leaving a net New York profit of \$21,000.

The cost of operating a musical production is said to prevent the piece being profitable without extraordinary receipts. While the New York Hippodrome is playing to about \$28,000 or \$30,000 weekly, the expense account there runs around \$18,000. On the Shubert side it is claimed "The Midnight Sons" at the Broadway is operated at a cost of \$9,000 a week. This is thought to include the expense of the theatre, for outsiders estimate it at around \$5,000 with initial expense of production running to \$55,000.

The Elsie Janis show requires \$6,000 a week; Dillingham's "Candy Shop" takes \$5,200-to pay off, and the Fritzi Scheff company, \$7,000. Few musical productions can be equipped nowadays for less than \$50,000.

When giving these figures to a VARIETY representative, the estimator said: "The Shuberts are lucky, for it never rains with them all the time; the sun is shining somewhere. If one or two pieces fall down, something happens in an unexpected quarter to partially offset it.

"There's room for two first class circuits" he continued, "but only in the larger cities. There are too many theatres now. The

Shuberts are at a disadvantage when fighting K. & E. "The Syndicate' has a staff of experts to commence with, and plenty of producers. The Shuberts have only Lew Fields and the Lieblers. A staff of experts around them would be of the greatest benefit in the world."

The flop of Belasco and Fiske to Klaw & Erlanger was a hard blow for the Shuherts. They have recovered nothing to counterbalance it.

Another desertion from the Shuberts side was Max C. Anderson, interested with them in the Hippodrome, though Mr. Anderson, upon retiring, withdrew from legitimate theatricals and is at present engaged solely with his vaudeville interests. Whether the move of Anderson's carried with it his theatrical partners in Cincinnati (George B. Cox, J. J. Rhinock and the ethers known as "the Cincinnati crowd") no one seems certain.

The financial backing of the Shuberts is reported as coming from among the stockholders in The New Theatre of which Lee Shubert is the Director. The pointed remarks of A. L. Erlanger upon The New Theatre, its sponsors and director, are said to have been the cause of bringing to the Shuberts an offer of \$2,000,000 to finance their scheme to "down 'The Syndicate.'" How near the actual amount this is, is a mere guess. The report that several wealthy men, headed by Clarence Mackay, it is said, did propose to the Shuberts to find the money for their fight is accepted. What amount has been advanced or how the backers may feel disposed at present is also guesswork. The Shuberts are said to have invested over \$200,000 of their own money in their several enterprises. With them are Lew Fields and Felix Isman. each of the latter having a one-third interest in "The Midnight Sons," the biggest money maker of the season, having had a continuous run at the Broadway since the middle of last summer at enormous receipts weekly. "The Jolly Bachelors," which faded away for further rehearsal after the third week, was another stupendous production Messrs. Shuberts, Isman and Fields were equally "in" on.

"The 'picture shows' have killed the galleries of the out of town houses and hurt the balconies perhaps," said the theatrical man. "But the over-supply of theatres has done the most harm. In Chicago for instance a few years ago before the Iroquois was built, The Illinois, Powers and Grand Opera House (then independent) did \$12,000 to \$13,000 a week with shows remaining in Chicago but two weeks at the most. Now to keep the many Chicago theatres filled, "runs" must be made of four, five or six weeks to gross receipts of \$7,000 or \$8,000 for a paying attraction.

"It strikes me," said he in conclusion, "that if the Shuberts would go in more for money than for 'fight' they would be better off. With about twenty houses and twenty shows to fill them, the Shuberts would be in good shape, at any rate better than they are now. They can't go on 'eating their heads off' in the far west and giving their money to railroads. 'Concentration' would mean the elimination of long jumps, which they are now obliged to make, and give them a showing. They can't hope to whip Klaw & Erlanger; at the most they will only armoy 'The Syndicate' and I should think the Shuberts would be willing to 'annoy' their opposition in the meantime huilding up strongly enough to 'bother' it."

An item of expense with the Shuberts is the headquarters the "opposition" supports, without having the booking fee of five per cent. which K. & E. receive. The newspaper, lately started by the Shuberts, is also reported to be a not inconsiderable jot each week on the wrong side of the Profit & Loss account, though in the establishing of the newspaper, the Shuberts are said to have enlisted many of their managers. It is one of the many reasons assigned for the dissolution of the Anderson-Shubert connection.

Klaw & Erlanger charge a commission of five per cent. on all bookings through their office, bringing to "The Syndicate" an unaccountable amount yearly, clear of their losses or gains with shows.

Chicago, Dec. 8.

The Klaw & Erlanger forces are too strongly intrenched here for the Shuberts to make much of a showing. The Shuberts play at the Great Northern by a "booking arrangement" only. John Mason in "The Witching Hour" following Marguerite Clark and Ezra Kendall is the first to bring it recognition at the standard prices.

The "second companies" organized from the Shubert successes by the middle western managers pay 10 per cent. of the gross to the Shuberts. It is claimed the half-dozen managers who sent the second shows on the road have made money.

The loss of the middle-western onenight stands by the Shuberts is awaited with much watching here.

So far this season the Shuberts have added little strength to themselves in this section.

Scattle, Dec. 8.

The legitimate struggle in the northwestern division is branching out strongly just now. It has been a hard pull for the Shuberts, jumping their shows from Winnipeg to Seattle, and from Portland to 'Frisco. The Shubert house at Spokane is due to open during January, when this condition will be somewhat bettered.

Credit is given to the "opposition" for the improvement seen in the attractions playing here this season under the Klaw & Erlanger bookings. Seattle has now been made about a two-week stand by "The Syndicate." Good business has resulted. The Shnberts also have done an excellent business, and patronage is almost assured if the grade is kept up.

The Moore (K. & E.), with a capacity of 2,300, is playing to \$2.50 against the Albumbra (Shubert), capacity of 1,500. The Moore has a shade the best of it. The Grand Opera House (K. & E.) is playing at \$1.50 without any opposition to speak of.

In this part of the United States the "legitimate" for money making does not compare with vandeville.

St. Louis, Dec. 8.

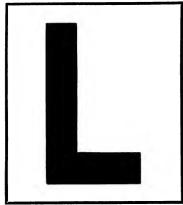
Any effect that the re-establishment of the Shubert legitimate circuit may have had on the Klaw & Erlanger theatres in this city is not visible to the average person.

Toronto, Dec. 8,

The Princess plays the Klaw & Erlanger shows, while the Royal Alexandria, the pride of Canada, houses the Shubert attractions. Business at the Princess this season has been very good; at the Alexandria it has been even better.

#### LAUDER'S ROUTE CHANGED.

The route of the Harry Lauder road show, directed by William Morris, has been changed, the engagements booked in



SI'OKANE "SI'OKESMAN," June 22d, '06.—
"Lily Lena certainly has the ability to get her personality over the footlights, as was evidenced by the thundering applause which greeted her last night."

the Shubert houses having been canceled at the last moment.

Lauder is at the West End, a Shubert theatre, this week, the cancellation arriving too late to prevent the stand there. Next week the Scotchman will appear at the American, Newark.

Future dates for the tour are not to be given out at the Morris headquarters, though it is supposed Lauder will play in about the same way he did last season when traveling; going into any large place in cities where a theatre cannot be secured.

In Salt Lake City, Lauder will appear in the Tabernacle. The trip will take him and the company to all the important Pacific Coast towns it was said at the Morris office this week, though no dates or places could be obtained.

At Toronto the road show will reappear at Massey Hall, Morris claiming there is nothing in the Toronto reports of friction between himself and A. J. Small, of the Majestic, through Lauder not appearing at that theatre, now playing Morris vaudeville.

Ted Marks will go ahead of the show, and Jos. Pile, the treasurer of the American, will handle the money taken in on the road

Both the Shuberts and Morris deny a route had been laid out for Lauder on the Shubert legitimate time, although Jim Decker and Sol Manheimer, emissarics of the Shuberts, were the busiest little fellows you ever saw while camping at the Morris offices for a couple of days, talking of terms, capacities, etc. The date for the Lyric, Philadelphia, set down for Dec. 13, has been declared off with the others.

Lee Shubert when asked if the probability of a suit following Lauder's appearance in his houses to be started by the United Booking Offices for \$250,000, the amount of the penalty named in the Klaw & Erlanger-United settlement agreement (of which Shubert is a party) replied that had something to do with it.

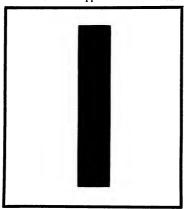
Mr. Shubert added that while he liked William Morris personally and the fight he was putting up, the Lauder thing was off. Many are of the opinion that the Shuberts, after calculating the general impression the playing of vaudeville in their houses would leave, decided on the cancellation of all bookings.

#### "THRILLER" STOPS THRILLING.

Last Wednesday "Desperado" sent a doctor's certificate to the Hippodrome in place of showing himself. He was out of the bill until Saturday, when he "plunged" afternoon and night. Up to Tuesday evening of this week he did not appear again.

There are those who say that "Desperado" is not so ill. It is remembered that he mysteriously "lost his nerve" last spring when appearing as "Frenzieo" with the "Two Bills" show at the Garden. At that time some force seemed to be working to keep him from playing New York; and it is said that his withdrawal from the Hippodrome has been at the suggestion of the same power.

There is no denial of the fact that the Ringling Brothers were greatly disappointed when "Frenzieo" appeared at the Garden and their disappointment was added



"DENVER l'OST." June 1st, '09.—"The petite singer might have held the stage an hour more than she dld without tiring her audience."

to when as "Desperado" he moved into the Hippodrome with the title they used with the Barnum & Bailey show all during the past tenting season. The Ringlings were very anxious to save the "thriller" for the Barnum show at the Garden next spring. The less it is used at the Hippodrome, the more valuable it would be in the Garden.

It was expected by the Hippodrome management on Wednesday that Desperado would return to the program Friday. Frank Shaffer, his manager, admitted that this would happen. Desperado receives \$600 weekly for risking his life twice daily. What influence the Shuberts used which proved stronger than what others might have also used, is puzzling the circus people.

#### RECTOR WINS OUT.

Geo. Rector, the director of the Café Madrid, may allow any old taxicab company he pleases to stand before the Café Madrid. The court has said so. Judge Seabury on Tuesday denied the application for an injunction, made by the N. Y. Taxicab Co. against Mr. Rector renting the privilege to anyone but itself. The New York concern held the cab stand while the Madrid was "Churchill's." Geo. M. Leventritt, attorney for Rector, claimed that with the vacation of Capt. Churchill from the restaurant, the permission lapsed.

Another taxi combination will now run the cabs during the late and early hours of the night and morning. It is said the taxi stand at the Madrid is worth \$20,000 yearly.

#### CONTRACT-BREAKERS FINED.

Chicago, Dec. 8.

The White Rats have been called upon to settle a violation of the pay or play contract. The offenders are Byers and Herman, members of the order who cancelled three weeks with Walter Keeffe to have commenced Nov. 22.

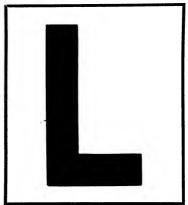
The act played for the Western Vaudeville Association instead. Keeffe demanded \$675, three weeks' salary, and a committee of five awarded decision in his favor. He stated that he would accept \$500 or two weeks work from them for nothing, when Bobby Gaylor offered to adjust the matter. Byers and Herman were not present at meeting held at S. L. Lowenthal's office Tuesday afternoon, but Gaylor had a letter from them in which they plead guilty.

#### ROCHESTER HAS AN OPENING.

Rochester had a regular theatre opening on Monday, when the new Temple made a successful plunge into vaudeville, replacing Cook's Opera House, where Moore & Wiggins, who built the new one, have presented vaudeville for a long time to big profits.

All of Rochester's leading lights turned out for the premiere. From New York came E. F. Albee, Pat Casey, M. S. Bentham, Clark Brown, Al Sutherland, Aaron Kessler, Charles J. Stevenson and E. M. Robinson. Mike Shea came down from Buffalo and Carl Lothrop was present.

At the banquet on the stage following the performance, all assembled sang a parody written by Charles E. Welch on "Rings On My Fingers." James E. Moore was featured in the lyrics.



"DENVER TIMES," June 1st, '09.—"Could the audience have had its way the attractive star would be singing yet."

#### "OLD TOWN"TO OPEN DILLINGHAM'S.

"The Old Town," Dillingham's new musical comedy, now traveling on the road, is scheduled to open that producing manager's new theatre at 46th Street and Broadway, the date of which has not yet been fixed.

Arthur Pryor, the bandmaster, is traveling with the organization, which is in Philadelphia this week. The Asbury Park beach band contract which Pryor has landed for the past five years, has not yet been let out. This is one of the biggest band contracts in the country.

It is just possible that Pryor will not be in his old place at the seaside this summer, and band leaders are much interested in the subject. Mr. Pryor is now musical director with the Dillingham show.

#### NEAR THE ACADEMY.

The People's Vaudeville Co. was near to having the Academy of Music on Wednesday, and expected to close the transaction at any hour.

The rental, if the deal went through (or goes through), will be less than \$100,000 yearly. Popular-priced vaudeville at 10-15-25 will be played by the People's upon securing the house, if it does.

#### MAUDIE DON'T LIKE IT.

This being the big feature of a picture show is not quite to the liking of an artist of such high aspirations as Maude O'Dell, and it was even betting Wednesday that she would not finish her first week of the four which she had undertaken to play at the Felix Isman houses in Philadelphia and New York. She opened at the Victoria in the Quaker City Monday, and immediately became dissatisfied. It had been arranged to feature her at the Circle next week, but that prospect had been called off as well as the three remaining weeks of her Isman contract. Maude is contracted to appear Dec. 27, as a part of the vaudeville show at the Howard, Boston, a burlesque house on the Western Wheel. This is the week Charles Waldron's new house, playing Eastern Burlesque, opens.

#### APPEALED TO THE MAYOR.

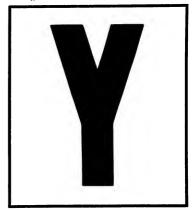
Denver, Dec. 8.

A squad of chorus girls from a musical comedy organization called "Too Many Wives" called a few days since upon Mayor Speer and begged him to attempt to force the owners of the show, said to be tottering on its last legs (although this is not said in disparagement of the chorus) to provide for them until they could secure new employment or pay their fares back to the Rialto.

The girls also complained that their managers had sent them over a one-night tour where they were called upon to pay \$2.50 a day for accommodations, while their salaries amounted to only \$18 a week. They did not explain how these figures could be worked out. The Mayor replied that he was powerless to aid

#### VAN LEAVES COLONIAL BILL.

After the matinee performance Monday, Billy Van, the minstrel, announced to Manager Dave Robinson, of the Colonial,



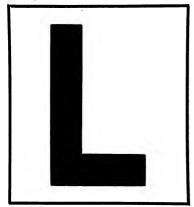
OAKLAND "TRIBUNE," Aug. 0th, '00.—"Nuf ced. Lily could headline the Orpheum bill indefinitely, and Oaklanders will be sorry to lose her when she takes her bright smile and winning wars to other places."

New York, he would not remain "No. 2" on the program, and with that Mr. Van "walked out." The Otto Bros. walked in.

#### PANTAGES OUITS SALT LAKE.

Salt Lake City, Dec. 8.

The Bungalow Theatre which has been playing vaudeville under an arrangement



ASIITON STEVENS, "N. Y. JOURNAL."—
"When Miss Lens retired the noise for her wasn't applause," it was roars. They roared for more of her. It was like due of those great Italian nights at the opera, only the rain held the roof down."

with Alex. Pantages, closed today. Pantages entered the house on his books, taking at the same time an option to buy the lease. General Manager Cole several days ago gave notice that Pantages would not close the option, and cancelled the booking agreement. The Bungalow has shown a weekly loss since vaudeville opened there.

A new Sullivan-Considine house opens here this week.

San Francisco, Dec. 8.

W. Z. Tiffany, local representative for Alexander Pantages says that after many alterations (which caused the closing) of the Bungalow in Salt Lake City, Pantages will take the house over as a part of the circuit. This will be in about two weeks, Mr. Tiffany declares.

Kansas City, Dec. 8.

It is reported here that Alex. Pantages will start legal proceedings in an effort to recover from the owners of the Majestic the \$25,000 which he deposited to secure his lease on the house. After opening the Majestic with vaudeville the fire officials found that it was not up to the regulations and ordered Pantages to close it.

#### NO DECISION YET.

Briefs were filed on Monday by August Dreyer, representing the plaintiff, George Homans and William Grossman, for Kate Elinore, in the action brought by Mr. Homans against Miss Elinore for commission alleged to be due the agent for the time the actress has appeared on over the Morris Circuit.

Much interest has been manifested in the forthcoming decision, the point involved dwelling upon the statute prohibiting a commission charge of over five per cent. being exacted under a contract when calling for an engagement lasting over one month or four weeks.

#### FISHER CO. DISPUTE SETTLED.

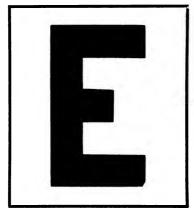
The litigation arising over a dissolution of partnership in the Fred Fisher Music Publishing Co., was settled this week, when the Fred Fisher interest in the firm was transferred to Nat Shea, his partner in the concern, the latter assuming all the liabilities of the business. House, Grossman effected the settlement.

#### FURTHER TRISCO COMPLICATIONS.

San Francisco, Dec. 8.

Hallahan & Getz, who are building a vaudeville house at Haight and Cole Streets, secured a 15 year lease upon a lot 87½ feet east of Mason Street on the south line of Eddy Street, at an annual rental of \$30,000. The property has a frontage of 63 feet and a depth of 137.6 feet. Arrangements have been made for a Market Street entrance and a modern vaudeville theatre will be erected as soon as possible.

The property is owned by Geo. H. Luchsinger. The deal was put through by W. B. McGerry & Co. The new house will be located in a line between the new Grauman and the Morris and Orpheum houses, one block from the former and two or three blocks from the last named two. The entrance on Market Street will be almost directly opposite the German House.



SAN FRANCISCO "EXAMINER." July 19, '09.

"If little Lily Lena had but yielded to the persuasion of applicate yesterday afternoon and given us all her assortment of songs and smiles we would have been willing to accept it as a sane, soher assertion that some of us would have missed our dinners."

#### ACTOR A SUICIDE.

Fort Dodge, Ia., Dec. 8.

Harry Adams, a vaudeville player, committed suicide here a few days ago after a quarrel with his team mate, Jennie Sagers. Adams went to the Ward Hotel and asked permission to see the young woman. This was refused, when the young man shot himself before the clerk's desk.

Miss Sagers left him recently, alleging he mistreated her.

#### ENGINEERS SECURE DEMANDS.

The threatened strike by the stationary engineers against the Shuberts has been averted through the offices of Denis F. O'Brien, attorney for the Engineers' Union. In conference with a Shubert representative, the latter agreed that all Shubert theatres would be governed in the heating departments by a union man, and that those now employed outside the regulation labor organization would be asked to join upon pain of dismissal.

At the Broadway Theatre, the Shuberts said, the engineer reported to have been laid off was assigned to The New Theatre at Lee Shubert's personal direction. The Majestic is heated by the owner, and the Shuberts explained they had no jurisdiction over the engineer there.

Homer Lind and Co. reach New York Jan. 24 playing at the Fifth Avenue. The sketch opened in Brooklyn last spring, and comes into the metropolis after playing out of town since Aug. 15.

#### TONY LUBELSKI SHOWS UP.

Chicago, Dec. 8.

Among the crowd of visitors in Chicago this week was Tony Lubelski, who stopped off in Chicago for a few days on his way to New York from the Pacific coast. Tony, formerly the spokesman of the firm known as the "Three L's (Levy, Lubelski & Loverich) has been hiding out west for some time but evidently has decided to come east while the rates are cheap and get some publicity.

The last heard of Tony he was managing a park in Reno, Nev. Shortly before this venture the western papers had a story that someone had entered Tony's apartments and relieved him of his jewelry and what cash he had around the house.

Now the little magnate (Tony likes this title) claims her is here to hook up the best acts in the business for his chain of restaurants out west. His card gives him credit of being proprietor of the Portolo Cafe, San Francisco, one of the finest on the coast. Tony says he can give the right people twenty weeks' work on the coast, and also he says he has appointed Jake Sternad and Harry Armstrong as his Chicago representatives. Tony will appoint three or four more as soon as he hits Broadway.

#### NEW SONGS AND CLOTHES.

An outfit of all new songs and clothes will be shown by Hetty King, the English male impersonator, upon opening at the Colonial Monday.

It has been two years since Miss King played in New York, at that time in Klaw & Erlanger's "Advanced Vaudeville" at the New York Theatre.

Among the new songs to be heard are



SEATTLE "DAILY TIMES," June 29th, '00.—
"Miss Lily Lena bas a pretty face, beautiful
teeth and eyes, a lovely blonde coffure and a
pretty ligure—and a way with her that gets us
all."

"My Birthday," said to have been written by Miss King herself. It is of the youth who feels man's estate hanging heavily upon him at "twenty-one." Others are "In the Park," "The Soldier," "Ship Ahoy," "The Postman," and "Beside the Seaside."

In "Ship Ahoy" Miss King will repeat the sailor's hornpipe enjoyed so greatly when done by her before while rendering "I'm Going Away." Changes, appropriate to the characters the lyrics are built upon, will be made by the Englishwoman for each number.

Lee Hickman goes from the "Bon Tons" to join the "Parisian Widows," both Weber & Rush's attractions on the Eastern Wheel.

#### SUES FOR SMALL AMOUNT.

A suit caused by the difference between five-sixths and five-sevenths of a week has been ordered by the Four Masons against the Colonial (Lawrence; Mass.) management.

Last week the Masons were closed at the Friday show by having the curtain rung down on them through the direction of the manager, J. Fred Lees. Denis F. O'Brien, attorney for the act, says that the abrupt action caused Mrs. Mason, the mother (Four Masons are father, mother and two children) to faint upon the stage.

On Monday Lees ordered the Masons to open the show and cut the act down to ten minutes. This was before the matinee. Mr. Mason agreed, it is said, to the position, but stated he could not reduce the act to the time wanted. Nothing more occurred until the "close in" happened.

After the engagement was ended, as far as the Masons were interested, Mr. Lees tendered them five-sevenths of a week's salary, though the Colonial does not play on Sunday.

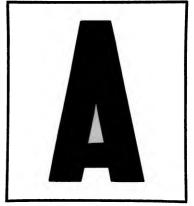
#### \$25,000 UNNECESSARY.

An appropriation of \$25,000 was granted by the convention of billposters at Cincinnati for the purpose of prosecuting the Chicago strike. Chances are it won't be needed, the billers at theatres went to work Monday morning and the matter is being arbitrated. Final settlement was not reached Tuesday, but at the meeting to be held this afternoon, the troubles are likely to be adjusted.

#### FEATHER-WEIGHT BATTLE.

There is a fine bitter little fight going on this week between two five cent moving picture theatres situated close together at the corner of 110th Street and Fifth Avenue, New York. There has been hot competition for patronage between the opposing managers. First the Plaza added a vaudeville act to its picture show. Then the near-by Pastime added two, without raising the five-cent scale in either case. Each week the class of acts improved until commencing Monday the Plaza is featuring The Fannous Fords and five acts while the Pastime features Eddic Clark and his Winning Widows and Young Sandow.

Not content with boosting the cost of their shows the opposing managers are billing the neighborhood like a circus. Residents don't dare leave their auto-



"The English singing comedienne America won't allow to return."--SAM McKEE, "NEW YORK TELEGRAPH."

mobiles unguarded in the street lest the "snipe" experts of the theatres cover them with paper.

#### NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Hetty King (New Act), Colonial. Heely and Meely (New Act), American. Lottie Gilson (New Act), American. "Silent" Tait, Plaza. Sam Mahoney, Fifth Avenue.

Sam Mahoney, Fifth Avenue.

Great Ergotti and Lilliputians, Hammerstein's.

Adelaide Keim and Co., Bronx. Granville and Rogers, Bronx. Nat Carr (New Act), Greenpoint.

Brengk's "Parisian Statues" (6).
Posing.
Full Stage.
American.

Three men in bronze give a strength to the act which is finished off beautifully by three women in porcelain. Of the brace of tries the men have a firmer and surer poise; but their strength and nerve power was not equal to a perfect posturing of "Reaching the Winning Post," the feature of Seldom's "Venus." The most artistic groupe was "The Vase," in which two of the girls represent the figures on a huge piece of porcelain. "The Fountain" was another beautiful pose by the women, and the men presented "The Atlas Group." holding up a bronze reproduction of the globe with particularly good effect. All six of the company united in "The Liberty Bell" as the final picture. This patriotic grouping brought an evenly artistic act to an applause finish which was well deserved. "Spring and Autumn," "Time," "The Arch Angle" and "The Avenging Brothers" were the other poses. The act runs as quickly as seems expedient to make the changes; the waits are not long enough to be at all noticeable and the number, as a whole, is a good card. Before Seldom appeared around New York Brengk had a "bronze posing" act of Walt three people.

The Great Ringling. Equilibriat. 12 Mins.; Full Stage. Hammerstein's.

If Ringling depended entirely upon his equilibristic work he would not have a chance, but as he mixes up a quantity of work on the flying rings and also does a trick or two with his teeth besides a few feats of strength, he adds enough variety to send him over. Ringling is a good-looking chap and makes a nice appearance, but he has an entirely wrong idea of what the spot light is for. He opens in the spot and goes to it again for one of his feature tricks. Because of it the trick loses most of its value. This may have been due to the handling of the light, although there doesn't seem to be any good reason for using it at all. Better equilibrists have been seen than Ringling, but not one of them has put forth an offering with as much variety. Opening the show at Hammerstein's when business is big is not an easy task, but when it is bad it is almost hopeless. That was what Ringling was up against Tuesday night and, considering the obstacles, did very well.

## NEW ACTS OF THE WEEK

George Lashwood. Songs. 45 Mins.; Three. Plaza.

George Leventritt, of the Morris Circuit, hasn't been boasting about himself as a "picker" since the "\$10,000 Beauty" turned a somersault for the circuit, although she wasn't such a bad pick at that-until the police made her put on a few clothes. Now, however, Mr. Leventritt may once more do a parade with the chest well out, for his latest, George Lashwood, is registering a sensational hit at the Plaza Music Hall this week. Lashwood came heralded principally as a "Beau Brummel." All the talk was of his clothes and style; few seem to regard anything aside from wearing the clothes. Those who see Lashwood will remark upon the perfection of his attire, but it is his ability to put a song over that will remain in memory. There's no one quite like this Englishman on our side. His act might be called on the order of Vesta Tilley's more than anyone else's. Lashwood sings a variety of songs, some a little "spicy," each in different clothes, and carries everything in front of him in a high-handed manner. That peculiar "something" which "makes" and is so hard to define, Lashwood has in abundance. You like him from the minute he comes on. He has personality, magnetism, individuality, versatility and confidence. That's an awful lot for one man, but Lashwood seems perfectly normal withal. To pass over his dressing quickly, it is immaculate. All is neat, trim and in the best of taste. His evening clothes, not exaggerated, are beyond question, and the brown frock suit a wonder. Even in the kilts of the Scot he looks extremely well. Monday night Lashwood sang five songs, made a pretty little speech, and was forced to another number. The whole consumed forty-five minutes, enough in itself to speak of the Englishman's success. The really remarkable thing about the turn was that of the six numbers, not one was bad, nor even "fair"; they were all good or better than that. Choice of favorite might bring an assortment of answers, but the two big songs seemed to be "My Old Latch Key." the last, and "In the Twilight." former showed the singer to the best possible advantage. The melody has been heard over here before, but that will be forgotten when Lashwood sings it. The prospective bridegroom's farewell to his latch key is about the most artistic bit that has been done in this line in many a day. "Twilight" is the song the audience will go home singing, but the "Latch Key" will leave the impression. Of the others, "Sea, Sea, Sea," in which the Englishman uses a very neat set showing the deck of a steamer and the briny was liked immensely, and proved what an artist could do with the timeworn "scasickness." Lashwood brings out strongly the point through his work that an artist is an artist, whether in this country or any other. The Morris Circuit has nucovered a "real one" in this Englishman, and, with the proper handling, he is going to prove one of the biggest drawing cards England has ever sent to this Dask

George Nagel and Co. (2). "Try Out" (Comedy). 14 Mins.; Full Stage.

There is no reason for christening the sketch that George Nagel and two unnamed women presented at the Lincoln Square the latter half of last week. The sketch is of the broad farce order, and the theme old, very old. While Nagel's wife is away on a vacation he trips out for a little spree. Meeting a "leading lady" they indulge in the late-supper-and-coldbottle thing to the limit. The next day the woman calls at Nagel's home. While there, the wife returns. Nagel tells each the other is balmy. The rest may be imagined. Both women, referred to several times in the dialog as beautiful, do nothing in any way to help the act. Nagel as an acrobat does a very good bit of ground work for the finish. There are very few tumbling men who can put over laughs without talking, and there are even fewer who can get them from dialog. Nagel's redeeming performance is his bit at the finish, from which it would seem that a singing and dancing act with the acrobatics featured might be his forte.

Cook and Lorrenz.
Talk, Songs and Dances.
16 Mins.; One; Full Stage; One.
Hammerstein's.

Cook and Lorrenz are taking a short dip into the varieties after a recent success with "The Motor Girl." The pair have framed up a very amusing specialty for the vaudeville goers. It is too bad that they are not to remain longer. Both nien assume the eccentric genteel tramp makeup. They open in "one" with a hodge-podge of foolish conversation and a more foolish series of songs, extremely funny. It was a laugh right at the jump. From the opening they go into the full stage where John Lorrenz does his piano specialty, while Cook does a bit of trayesty ballet dancing. Lorrenz helped the act not a little here with a bunch of fool dancing in keeping with the rest of the material. The pair return to "one" for the finish, in which Lorrenz introduces his partner as a great Russian violinist. While Cook does fooling with a fool fiddle, Lorrenz does an extremely good eccentric dance. The act is foolish all the way through, but it is also equally funny. On fourth at Hammerstein's, they were the first act to wake the audience up and registered a substantial hit.

3 Dunn Brothers.
Singing and Dancing.
15 Mins.: One.

A young man and two lads just beyond the reach of Gerry comprise this trio of medium singers and good dancers. The lads work together after the trio which makes the opening, and then the elder Dunn comes across with an expert line of footwork. The boys are again to the fore and the three are seen in action for a finish. The boys wear light blue coats with knickerbockers to match, while the elder brother holds to a snit of street elothes. The apportunity is given him to make a change which might heip, certainly it would not harm. The set is excellent in Walt. its class.

Helen Grantley and Co. (3). "The Agitator" (Dramatic).
22 Mins.; Four (Special Set).
Fifth Avenue.

The Orpheum Circuit's Producing Department has pulled a live one out of its mass of manuscripts. Mrs. Oscar Beringer has written a tense little play, along lines quite new to vaudeville. Now, if there could be about five minutes of the leading woman's monolog taken out without impairing the point at issue, devotees of variety would have prepared for their delectation an interlude of engaging interest. There is too much talk on the part of "Pickles" (Miss Grantley), the youthful agitator. To be sure, all she says lends aid to building up a point which, when accomplished, is followed by an anti-climax. The place to end the sketch is where "the firm" gives in; a sharp curtain right there would bring the sketch to a snappy finish. Beyond that a dozen lines of interchanged conversation carry the finale too far past. There is a ridiculous bit of business immediately preceding the climax. Preparing the audience for the act by asking how fared Joan D'Arc, the "agitator" tells "the firm" she will die with her cause rather than give in, and proceeds to attempt stabbing herself with a case-knife. It didn't even cut the hand of the man who wrenched it away from her. If the point of the sketch must be approached through suicidal methods, the audience would not have cause to laugh if the weapon looked more business-like. There is no need of the lines speaking of "the agitator" as fifteen; she doesn't look that age, and even her "bread and cheese" diet would not cause one to believe that she is. Eighteen would be as adaptable. For once the stage presents a reporter (V. Benoit), who acts as though he could be trusted with an assignment. The "foreman of the works" (E. F. Racey) is also played with delicacy. It would be easy to make the part that of a bully and thus scatter the attention of the audience. As it is, everything and everybody plays up naturally to "the agitator," and when "the firm," in the person of "Jam" (J. C. Mathews), gets into the picture everything is ready for him to close up the ends, bring the strands together and climax the thing at the right moment. Miss Grantley plays with feeling and fervor; she will be compelled to add some repression or the sketch, if long played, will rob her of voice. She achieves her long speeches with commendable skill. What might be made an harangue she keeps within the bounds of argument, and restrains the temptation to overact. Frail in stature with eyes that look hungry enough and a voice that breaks with the fever of interest in the cause she is leading, Miss Grantley drills point after point home to conviction. She is leading a strike of girl operators at a jam and pickle factory-an occupation homely enough in sound but a theme for fervent lendership as Miss Grantley plays it. There are several "girls from the works" who have a hard time busying themselves while their leader talks; but they give her moral support and have the good sense to listen with attention to what she is saving. At the Fifth Avenue Monday night the sketch held the andience in close attention, and when the curtain fell there were several recalls. Walt.

#### Sharp and Montgomery. Singing and Dancing. 14 Min.; One.

Sharp makes up coal black, appearing first in a striped white flannel suit and later changes to an all blue costume which matches the second change of Miss Montgomery's. The girl, a "yaller gal," pays commendable attention to dress and wears clothes which show that they cost money. The act runs to "loose" dancing, at which they are adepts; Sharp, in particular showing an attractive routine of disjointed material which scored heavily. Both have a song to themselves and they work the finish together in a manner which won them, on Tuesday evening, three strong recalls. The act compares favorably with those of its class and suited the American immensely.

#### Zena Dare, Maurice Farkoa and Co. "Mitislaw" (Musical Comedy). Hippodrome, London.

"Mitislaw" is the name of a Prince. taken by Maurice Farkoa. Princess Amaranth is Zena Dare. The piece might have amounted to something if the music and those clumsy chorus girls were left off the stage, but the music breaks into what might have been a first-class accompuniment to a farce comedy. Farkoa is always good. As for the rest of the cast nothing can be said. John Le Hay, the chancellor, does not have a great deal to do but even he fails to send some of the funny dialog given him very far over the footlights. Seymour Hicks is the producer. The girls must have been placed in the act so it could be called a musical confedy. Nothing funnier there is than the bunch attempting to "trip" lightly across the stage. The girls are good lookers, but often in the act dark stage is used. As before mentioned Miss Dare was the Princess.

#### Signor Frozeina. Harpist.

12 Mins.; Full Stage.

Signor Frozeina passed away rather a pleasant twelve minutes with his harp playing. The instrument is played so rarely it is a novelty in itself. The Signor dresses in conventional evening clothes, playing without any frills, which is a mistake, for a violent shaking of the head or swaying of the body always makes it more interesting to the vandeville andience. Frozeina should have a look at Rinaldo or Travato. From either he could learn how far that "heavy stuff" goes. For a finish, the harpist places a cover over the instrument, and blindfolds himself, playing a medley of patriotic airs. The andience applanded, but it isn't known whether for the airs or the trick playing. The act will probably do for the small time. Signor Frozeina is not Frozini, the accordeon soloist. Dash.

#### Lander and Allen. Talking and Singing. 15 Mins.; One.

One man works in blackface. They pull a couple of chairs to the center of the stage and interchange a line of talk which contains some new stuff, and nothing very old. After having their say, they finish with a comic ditty which sends them off well. The act can be rated little better than fair.

#### **OUT OF TOWN**

Harry Bulger. Character Songs. 25 Mins.; One. Majestic, Chicago.

Harry Bulger's opening at the Majestic this week in a new series of character songs was rather a disappointment to his friends. The audience refused to be moved to any enthusiasm, partly due, it is likely, to the fact that he made several costume changes involving long waits which tried the patience of the crowd. One bit of novelty was the appearance of a "drunk," who pushed his way to the rail of a box and handled a first-rate line of give-and-take dialog with the comedian. Part of the audience was not "wise," and supposed the incident to be unplanned. A piano accompanist shared the stage with Mr. Bulger without influencing the act cither way. Merry.

#### May Yohe. "In Silk Attire" (Talk and Songs). 12 Mins.; Full Stage. Young's Pier, Atlantic City.

Very pretty is the boudoir setting used by May Yohe in her new single turn. She has just returned from a social function where people have gushed over. Sir Jeffry has asked for her hand in matrimony. This allows Miss Yohe a chance to allude to her own past marital experiences and make terse remarks on marriage. When she said "The first time I gave up Hope but the second time was too Strong for me" she won a big laugh, even though secured at some personal cost, it would seem. It has been some time since she appeared in the east, a quiet charm and un easy stage presence make her likable. I. R. Pulaski.

#### Blossom Robinson and Co. (4). 16 Mins.: Full Stage. Schindler's, Chicago.

The novelty of this act may appeal to audiences of smaller theatres. It depends upon a "Gibson Girl" scene for its strength. Although the idea is not new it is handled differently. The opening discloses three women and a man singing plantation songs. A "Gibson Girl" curtain descends, and Miss Robinson enters at one side of it, singing a "stage-door Johnnie" song in "one." The supporting company have a song dependent upon artistic repose, which none has. The finale is Miss Robinson, in black tights. as a "Gibson Girl," ready to plunge into the ocean. Merry.

#### Shavne and King. "Singers of the Ghetto." 15 Mins.: One. Central, San Francisco (Week Nov. 28).

The team appear without the customary ill-fitting clothes, beards, etc.; novel, but not just the thing for the patrons of this house who appreciate more of the burlesque in acts of this nature. Their excellent voices are responsible for what success is achieved, but too much dependence is put upon them. The talk is short and for the most part good. The opening number could stand considerable cutting and quicker action could be introduced throughout. Shavne's falsetto is a good comedy feature and their Hebrew dance went splendid at the finish. Fountain.

Rutledge and Pickering. "My Boy Jim" (Comedy). 19 Mins.; Full Stage. Wilson Avenue, Chicago.

A countryman is disclosed in his "office" when the curtain rises. He has just received three letters. His talk indicates that this is an unusually large mail. Opening one he finds that a representative of a New York newspaper is coming out to interview him. A second one is a warning against the same reporter. At this moment the female representative of a metropolitan journal enters. She commences to interview the countryman. He evades telling her anything. His replies are along lines familiar where a countryman is in conversation with city folks. The dialog keeps the audience laughing. The woman at length broaches her errand. The son of the countryman is a "political boodler" in New York; her paper has the proofs, and. after hesitating, the reporter suggests that \$5,000 would buy them. The old fellow evidences his love for the boy and although the \$5,000 in the bank was to pay "the mortgage" (made plain by the third letter) he hands over the check. He receives the proofs, and then asks for a receipt. Absent mindedly she writes it on the back of the check. Discovering her error a moment later she returns and asks for the check. He hands her a laugh instead, and after her exit the curtain slowly descends as he falls back for a nap after "a busy day." Pliny F. Rutledge is the countryman and Jeanne Pickering is the reporter. Both play their parts nicely. The fault in the playlet lies in the fact that the proofs are accepted by the old man without question. A communication from the son to the father, stating that the paper had him at its mercy, might make that point clear. Merry.

#### McGrath and Yeoman. Comedy Sketch. 17 Mins.; Full Stage. Wilson Avenue, Chicago.

A student of vaudeville is often led to conclude that a good opening and a lively finish can carry an act to success. McGrath and Yeoman have the good opening and a laughable finish, and while there are spots in the offering where McGrath's comedy is not exactly artistic there is no disputing the laughing value of the act. McGrath's comedy is along lines which are not new and he resorts to several time-worn "gags" for laughs. When holding a string of fish he names the mhabitants of the deep with points to each at the right moment. There is no climax to the talk, and it loses effectiveness for the andience does not know it is completed until he laughs, giving the signal for applause. This can easily he remedied. At length, Miss Yeoman has a splendid voice, a pretty dress and makes her number a pronounced success. The finish is a burlesque opera bit, very clever. The act is satisfactory in its present form but a little work on the weak feature will

"The King of Cadonia" "layed off" three days this week to rehearse Margnerite Clarke and Robert Dempsey in their roles, and opened Thursday night in Stamford with Miss Clarke featured.

John Ennor. Traveloga. 12 Mins.; One. Wilson Avenue, Chicago.

John Ennor, who has been playing Chicago for several weeks, proved a strong feature of the Wilson Avenue bill, and the audience seemed to think that he did not occupy enough time to judge from the applause which followed the final observation. His subject last Saturday night was "Utah and the Mormons." He is a convincing speaker and evidently full of his subject. How he flits from idea to idea in such rapidity without a single hesitation was one of the things which contributed to the success of the "act." Once interest is aroused in this traveller, his number should prove a strong one on any hill. Merry.

J. Rubens. Painter. 7 Mins.; Three. Orpheum, New Orleans.

Playing his second week in this country as a number on the program of the Orphenm Show, J. Rubens does an entertaining novelty. He paints two pictures, the first being drawn upside-down on canvas. the second a marine transparency. This is painted on thin paper pasted over glass and light effects behind it make a pretty addition. O. M. Namuel.

Art Bowen. Cartoonist. II Mins.: One. Haymarket, Chicago.

The debut of the Chicago Journal cartoonist in vandeville was attended with success. Mr. Bowen has had a song written which gives an idea of his drawings. He sings while working. A quick sketcher, with the combination of music in black and white gives an impression of great speed, causing it to be much liked for the several taking qualities. Mr. Bowen follows with his impressions of popular stage stars, concluding by singing "The Old Grey Bonnet," sketching the couple the lyrics suggest.

#### George W. Leslie and Co. (3). "Made in Heaven" (Comedy). 13 Mins.; Full Stage. Young's Pier, Atlantic City.

The action takes place in Jack Featherleigh's (Mr. Leslie) rooms at 10:30 a. m. He is to be married at noon, and is nervons. That he had attended his last "buchelor supper" the night before, and can't remember what happened after a certain point add to his discomfiture. In walks a young woman (Susette Jackson), who informs him they were married after the supper. She explains that the terms of a legacy left her stipulated she marry before midnight of the day previous. Through their marriage he had saved to her a large fortune. The situation is finally cleared up when Tom Littleton, Featherleigh's best man arrives. The absent-minded young woman recognizes him as her husband. The sketch is too short. With building up it should pass.

I. B. Pulaski.

Corinne, who closed as a Shubert star at Urbana, Ill., recently, will probably be a member of the Shubert's Christmas pantomime, "Dick Whittington."



WILMA FRANCES VINCENT and FRANK MINOR

FRANK MINOR AND CO. "HARMONYLAND."

Featuring our celebrated OCABINA TRIO.

Carry our own special scenery and electrical e<sup>sc</sup>, 'ts, also magnificent, elaborate costume trages.

Now on our seventeenth week over HODKINS CIRCUIT. Also own a farm in Kansas. Permanent address, 402 Constitution St., Emporia, Kansas.



A SKETCH OF QUALITY.

SAM CHIP and MARY MARBLE, who are appearing under the direction of JOHN W. DUNNE, in ANNA MARBLE POLLOCK'S sketch, entitled "IN OLD EDAM," are playing their second season in vaudeville. Among the many compliments paid this dainty and novel offering the most prized are the following:

- "A clever sketch, cleverly acted."—WILLIAM H. CRANE.
  "That is advanced vaudeville."—WILLIAM H. THOMPSON.
  "A refined offering for refused audiences."—MRS. JOSEPH JEFFERSON.
  "A well written sketch, prettily staged and splendidly played."—ADOLPH KLAUBER, in N. Y. "Times."
- "Nothing finer or better in the way of dainty and artistic day dream comedy has been brought to the attention of vaudeville lovers."—MONTGOMERY PHISTER, Cincinnati "Commercial Tythune."



VAUDEVILLE'S GREATEST MUSICAL COMEDY DUO. MUSICAL FREDERICKS.

(WILLIE and FLO.)

THIS WREK, CHASE'S, WASHINGTON.
UNITED TIME. "That's All."

Presenting Comedy and Music.

Direction of MAX HART.



JOSEPH K. WATSON.

Featured with "THE LADY BUCCANEERS," JOSEPH K. WATSON has a prodigious amount of labor in that show, and performs it eminently satisfactorily. As a Hebrew character comedian there is no one who surpasses Mr. Watson, and in his ideas of comedy to be derived from the characterization he stands in a class by himself.

With clean cut work, pronounced shillty and sincere appreciation of his duly to the public white on the platform, Mr. Watson has raised himself to the very front rank of all character delineators.

#### THE SILVER STAR.

The story of "The Silver Star" at the New Amsterdam commences—and ends—in the first act, the lightest of the three. In fact the first act presages a very poor show, but the succeeding two provide some good fun, the always enjoyable ballet or toe dancing of Adeline Genee, and brings to the front Nellie McCoy.

It is rather odd to see a "production" and especially a musical one produced by Klaw & Erlanger, open in "one." "The Silver Star" does. The scene is outside Mr. Wiseheimer's (Barney Bernard) residence. Through a moving picture machine the snow is falling fast, but nicely dressed young fellows (from the chorus) in silk hats, along with nicely-dressed young girls (from the chorus) without hats wade through the illusionary flakes without showing any signs of wetness or distress. The whiteness of the snowdrops indicated a frost. Even Professor Alonzo Dingelblatz (George Bickel) and Doctor Algernon Hornblower (Harry Watson) did not warm matters up with their comedy in this scene, though they do sufficient for the performance afterwards. About the only momentous happening was a song by Miss McCoy, assisted by Bickel and Watson. It was something, of course, when all else had been nothing, but so, it wasn't much.

The scene changes to the interior of the Wiseheimer home. Here is where Genee becomes an actress as well as a premiere ballerina. Those who like Miss Genee as an actress are welcome to her. It is very doubtful if the combination is a happy one, and the acting injures the applause for the dancing. As the play has been built around Viola (Genee). the dancer must deliver dialog, simulate a young girl with affection for a couple of adopted fathers, and act. She also dances, and Genee can dance, though the Danish lady seems to have sacrificed much of the "classical" for the "popular." Mayhap this is a reflection upon the Americans. but mayhap if a premiere ballerina would be content with that alone, knowing she is a "premiere," the Americans would appreciate her dancing, without receiving just the inkling of an impression that "the great Genee" is attempting to push some one ingenue into oblivion.

The tale is that Viola has been adopted by the Professor and the Doctor. Mr. Wiseheimer lost a daughter when young. The last thing he saw was a silver star around her neck. Wiseheimer has the duplicate. Viola can dance. Her foster parents are a couple of itinerant street musicians. While playing outside The Wiseheimer house, the girl is invited in. Follow the fathers. Enter Ernest Connor playing Lee Harrison. Mr. Connor-Harrison learns of Wiseheimer's loss and the silver star. He borrows the original and has it duplicated. Then Connor-Harrison tells the Prof. and the Doc. their daughter is Wiseheimer's girl. For \$1,000 monthly Doc. and Prof. agree. Viola is presented as the lost daughter and accepted. The story could have ended here for it's an open-shut that Viola is really the lost gal. Two more acts are on the program, so Mr. Connor-Harrison with the idea his confederates will not make the thou. go three ways rings in another girl with another silver star.

In the second and third acts the plot

is mentioned now and then. Bickel and Watson have a comedy scene in the second act during which F. Stanton Heck takes part. Heck is an enormous-looking fellow. The scene is based upon an old comedy "bit" from burlesque. It's old but polished up and so well played it becomes new—and funny. In the third act Bickel and Watson give their "musical sketch" to terriffic laughter and applause, holding up the show when everyone is reaching for the wraps. Watson is injected into most of the scenes. He can make comedy, and does.

As intimated, one could hardly tell whether Lee Harrison is playing Ernest Connor or Connor is playing Lee Harrison. Mr. Harrison is always very lifelike on the stage. The "smooth" Connor could not well be played differently or better.

The Hebrew of Barney Bernard's in this show is entitled to distinct distinction. Mr. Bernard makes a clean characterization of Wiseheimer, a wealthy Hebrew. A more admirable Hebrew makeup than Bernard's has not been seen.

"The Franco-American Ragtime," by Jerome and Schwartz is the musical hit, with Miss McCoy leading. She is a pretty girl and a corking dancer. Though the number including the chorus dance steps suggest Geo. Cohan, Miss McCoy is breathless from the several encores. In the "Cooney, Spooney Dance" she again sends it over, having Watson for assistance. Emma Janvier has an eccentric role (always given her of late), and a couple of songs of her familiar style. One "They Are Not Doing That This Season" is humorous and made much of by Miss Janvier.

The opening of the second act reveals one of the most effective stage settings of many a day. It is of the Grand Opera House foyer, Paris. A staircase runs up at least forty feet, the setting seemingly extending into the fly gallery. The finale of the first act is "The Living Christmas Tree," with Genee in the center as she is of the "liquor" ballet at the finale of the second act. The latter represents the different drinks, mostly mixed, and is very pleasing with special and impressive music written by C. J. M. Glaser. Mr. Glaser conducts for Miss Genee's dances. Robert Hood Bowers is the other conductor in the orchestra pit, which holds about twenty-eight musicians.

There are a few other minor principals and a very large chorus of girls, some from the former Ziegfeld shows. "The Silver Star" has the Ziegfeld stamp of "producing" all over it.

Harry B. Smith wrote the book. The musical numbers and songs are credited to their respective writers. Julian Mitchell drilled the chorus, a well-costumed collection with one exception in the first act.

Of course Genee "makes" "The Silver Star" with her dances. But the company surrounding her is capable of making a musical production by themselves.

Sime

The Pollard Family closes their tour of the Kohl & Castle houses at the Star, Chicago, this week. The several members of the family will sail for their Australian home from Vancouver. George Bromley, the manager, will remain in the States and organize other acts for vaude-

#### IRWIN'S BIG SHOW.

There's little to admire in the second of Fred Irwin's shows to play New York this season. "The Big Show" is a disappointment (for an "Irwin show") with the exception of "The Apache Dance" (New Acts last week). The comedy is never amusing and all formed of old material, or worked around (never very good) old ideas, like the "echo" transposed into "ventriloquism."

The first noise the audience made was when Enid Roberts (or Earl) repeated her "Tin Soldier" song from last year, a good "bit" then and still remaining so. Miss Roberts again became liked with her "Buster Brown" girls. Enid makes a neat "kid," but after her couple of efforts faded away into the chorus.

About 10:25 Margaret Bennett, Harry Campbell and Geo. Baker started upon an "imaginary" Marathon. Whether they did it Tuesday evening to "stall" or whether it's there every show isn't known, but in either event there was no good excuse possible, and more particularly when nothing else in the humorous line went before. The real laugh of the show—the spontaneous one—was when Campbell did a travesty on the "Apache" through leaping at Baker and catching him by the head. It only lasted a moment, but it was as funny as unsuspected—or expected.

Campbell and Nan Engleton did rather well with McMahon and Chappelle's idea of delivering dialog, using a suit case as in the pair's "Twenty Minutes Before Train Time." Miss Engleton must have assiduously studied Miss Chappelle's glaring stare. She had it, and all the other business of the act excepting the dialog. That did not belong to McMahon and Chappelle. After the couple had won some laughs with this, Miss Engleton finished up with a long something, intended to be a dramatic recitation perhaps. Nan is strong for dramatics. The worst bump the first half received was a long-drawn-out melodramatic burlesque between herself and Campbell. Miss Engleton suffered from a severe cold. Maybe it would have been different otherwise, especially in her one number, "There's a Reason," where the chorus threw stingy-looking cloth balls to the orchestra-after "The Follies."

There are but two comedians, Campbell and Baker. They might do better had they something to do it with, but though the program says Fred Irwin wrote the book, everyone seems to have had it left to him or herself to build up.

The only thread is about a hypnotist. He was unidentified in the crowd. What little hypnotic business there is follows closely the best comedy in Pauline's act.

The setting of the opening is supposed to be a Parisian cafe. It is not well set, a couple of tables only standing in the extreme rear. The second act, a garden, is much better, and the dressing in the burlesque is ever so much more attractive as well

Miss Bennett bursts right in the primary assemblage with tights, and has two or three pairs of them at least. Miss Bennett is no lightweight, and when at last she finally came forward to sing "Loving Eyes," fully dressed, advancing with a cheery smile to the footlights, Margaret looked very well, having herself in tights beaten a hundred ways.

Hazel Sanger, another of the principal women on whom any Coney Island weight guesser would do a flop, wore tights in the burlesque, after dressing up as a "Christy" girl and singing Annabelle Whitford's former song for that impersonation. Miss Sanger did a "Gibson" earlier in a black dress, nicely curved off on one side under the arm. It must have been a prize design with Hazel's dressmaker, for when she wore another gown for the "Christy" the same curve had been carved into that. Miss Sanger's opening song in the burlesque caught an encore, and it should, for the melody listens like "The Glow Worm."

Joe Hollander is announced as the writer of the lyrics and music. There's nothing really catchy excepting this Japanesy tune. Some popular songs have been medlied in at odd intervals, and there is a chorus of about twenty-five girls, besides six chorus men, to sing them.

Some new and good verses have been given "Billiken Man," sung by Harry Leeds, but the remainder of the show does not help out the songs, and it becomes harder for everyone. Nellie Thurston did an exceptionally good "mechanical doll," but received small reward.

The Watson Sisters, Kittie and Fanny, look well when they are not dressed similarly. These girls dress right all the time, and spend money for clothes. All their wardrobe hit a high mark. In the olio they have framed up an octet dancing turn, using the six boys for a neat number. The eight dancing together did well, closing to a big welcome, but nothing new in dance steps was shown. The best solo dancer of the crowd, James Russell, while a good dancer naturally, has no new steps.

Leeds and LaMar passed through with their olio turn, having the burlesque boxing match to close with, in which Miss LaMar's quickness becomes noticeable. It is well worked, but might be split up into rounds. Another olio act, a couple of sailors who were well liked, had no program mention.

There may be a troupe of English acrobatic dancing girls in the chorus. A few appeared at one time as though an act by themselves. In the first part a "cissy bad man" was brought in, and "Consul" was used, but not well enough. There's so much useless travesty in the show, why could not a burlesque of the "monk's" act be tried out?

Campbell is the Irishman, with a fondness for "son of a gun"- used eight or ten times. Baker is a "tramp."

Coccia and Amato, who are the "Apache" dancers, have a fast dance during "Yankee-Yankina," Miss Amato hiding her good looks with an overdose of powder on the face that did not blend against her light-colored locks.

In dressing the knickerbockers of the Watson Sisters at the conclusion of their olio act be overlooked. The girls and the knicks made a great combination. Nothing nattier has been seen for boy's dressing. And speaking of clothes, someone should replenish the Tuxedos for the chouse men.

Sime.

Lottie Gilson, upon her return to vaudeville at the American, New Orleans, met with so pronounced a success that the remainder of the Morris Circuit will be given her. Miss Gilson may appear at the American, New York, next week.

#### FIFTH AVENUE

The "specs" were glad to let go of the best orchestra seats at house prices Monday night, and well they might be; for when the audience was all in there were rows and parts of rows empty all over the lower floor. The crowd was an almost stoical lot, really warming up for but two numbers---Helen Grantley and Co. and Camille Oher. Even the dash and verve of the Six Cuttys' splendid musical act failed to get more than enough to come back on. All through the evening the gallery produced most of the applause.

Paul Le Croix, in opening position, had to wait for his dexterous handling of several hats, toward the finish of his act, befor the silence was broken. His retreat was made to enough applause to warrant a bow in acknowledgement and then Orth and Fern took the stage for their familiar "Sign the Book" pianolog, singing and comedy. Their song in "one" got them past with credit.

Helen Grantley and Co. (New Acces) stirred the biggest noise of the night and it looked then as though the audience was out of its lethargy. Vastly benefited by Corinne Sayles (the program, in minor type, read "assisted by") J. Francis Dooley held the stage for a considerable period, the spectators being kept at attention by the frequent appearances of the girl. A corking good "Yama Man" finish compelled the audience to noise up a bit, but not to what the act deserved.

The quiet methods of Imro Fox. that clever conjuror and "deceptionist" of the old school, provided leverage for no more than to pry his act into mild evidences of appreciation; much of his clever "patter" went astray and his entire act merited vastly more than it received in the line of spplause. Counting grace, style and ease of execution Fox runs up a heavy score among necromancers.

The broad travesty on "Caesar and Cleopatra" which Richard Anderson and James and Sadie Leonard presented brought laughs for points and they were rewarded with a sincere recall when their sketch had reached its curtain. Camille Ober followed with her phenomenally high pitched voice, to appreciate the range of which a musical education would be required. For the purpose of entertainment and to the minds of the audience she was all there and it seemed a wonder that such a frail engine could master such a giant task. Her dressing was ideal and she would cut a fetching figure even if she couldn't sing half as high.

Eighth on the bill the Six Musical Cuttys brought their act through with its accustomed neatness and dispatch, the pretty girl at the 'cello scoring the hit. The song diversified the specialty and their playing of brass should have stirred the audience to greater enthusiasm-for the Cuttys can certainly blow music out of horns.

There was a disposition to leave when the George Bonhair Troupe took the stage for their "Risley" work, but they hadn't turned a whole trick before the restless ones sat down to enjoy the acrobatic treat which was in store. Three misses by the hig fellow marred the work in the double throwing, but when the triples were started matters progresses with great precision and the act, as a whole, marked the last word in "Risley" expertness.

Walt.

#### AMERICAN.

William Morris designates this week's bill as a part of his "annual vaudeville There are six acts big enough featival." in name and merit to headline almost any bill; and yet, wiping out the names and throwing in five other acts for good measure, an inveterate patron of vaudeville would say that the show is slow in spots, good in places, and brilliant only in a few

The first half, despite the talent arrayed and the money invested, runs without any distinguishing flashes of brilliancy: there seems to be an overplus of quietness without the dash and snap which makes a good vaudeville show out of an ordinary collection of acts. Three numbers immediately following the intermission make the latter half stand out in sharp contrast to the earlier hours of the

Zimmer opened while the ushers were slamming down the seats, but gained approval for his dexterity in manipulating rubber balls, hats and other objects. Second on the bill came Sharp and Montgomery (New Acts) with the only dancing and ginger the first half contained. They could have gone further down with benefit to the first section.

Dorsch and Russell's musical turn brought them their just share of applause, and the act still holds good entertainment for vaudeville audiences. In fourth position Kate Elinore and her cross-fire with Sam Williams produced laughter, but it was not until the eccentric finish that the applause came in any particular abundance. The act scored with its finale strongly Brengk's "Parisian Models" (New Acts).

Lucy Weston reapears in vaudeville with her songs somewhat Americanized. It didn't help much. She opened with a typical New York song and used two more until "My Husband Has Left Me Again." The real hearty laugh was there when she hit the chorus of "My Husband's Gone Football Mad." or something like that, and then she won her way. Her costuming and appearance is of the same dainty order, and Miss Weston is personally just as magnetic, but she seems to have localized not to an advantage.

Closing the first half Sidney Drew, with the artistic assistance of Nellie Malcolm, brought "When Two Hearts Are One" to a laughing finish. In following intermission "The Georgia Campers," a double quintet of singers and dancers with talent fairly tumbling out of their shoes, started slam-bang to give reason for applause. Applause came.

Cecilia Loftus was next to "The Camp ers." She followed their noisy act with her interlude of artistic imitations, and was compelled to bow her appreciation time and again.

Away down the list and at almost 11 e'clock Montgomery and Moore put the cap-stone of entertainment on this many thousand-dollared show. They "cleaned up" and came right back and did it again. scoring the most substantial and unanimons hit of the evening. There was not an inch of the stage that both of these human ginger-cans didn't touch, and when they had done the house would have been glad to see them start all over again.

On Alice Loretto's dog act the quiet of a surfeit of entertainment settled, and although it held the attention of most of

#### PLAZA.

It looked as though the Morris Office wasn't exactly sure of George Lashwood (New Acts), the headliners at the Plasa this week, from the layout of the bill for they placed a good show around the Englishman. The program Monday night looked a bit better than it played which in part may be laid to the audience. There was a good size one in, but a rather frigid bunch. A show never seems to run right unless the audience unbuckles once in a while. There were three or four real hits on the bill, too, but none of that big stuffriots and things.

The Four Mortons back at their old act were about the biggest winners. The quartet are just as able to keep an audience good natured and entertain them now as ever. Sam Morton has no peer as an Irish comedian. Mrs. Morton in divided skirts still shakes her foot with the rest of the family. Clara has taken on a little weight, but she hasn't lost any of her chicness and cuteness. Paul as the dandy little stepper is there, although not doing as much dancing as all would like to see.

Nellie Wallace did very well in the first half. The Englishwoman is a bit prone to stretching out. She is funny for the first couple of numbers, but becomes a trifle tiresome towards the finish. Her work lacks variety. The first three songs are quite similar and as she depends in a great measure upon make-up the first three costumes are too much alike also.

She might be termed a female Tom Mc-Naughton. Her make-up is similar to Mc-Naughton's and a couple of funny walks she does are identical with the English comedian's

Ralph Johnstone didn't have trouble although he was close to the Mortons for applause at the finish. Johnstone goes all the sensational bicyclists a trick or two better in his work. For an act of its kind he sure does go the limit. A serious accident might have followed had Johnstone not noticed that a ladder he was about to ride down was broken. It seemed gross carelessness on someone's part.

Nicholson and Norton fared very well with "Ella's All Right." They have any number of good laughs, and know how to send them over. It isn't so much the piece as the people in it that are liked.

Harry Jolson was on "No. 2." It scemed to make him a bit peevish for he referred to it several times in undertones; bad form. Three-quarters of the vandeville audience don't know what difference it makes whether an act is "No. 2" or "12." Jolson, however, has little to complain of with "position," for the stuff he is doing this week. He is not talking at all, although he did stop long enough to use one of George Evans' lines.

Tyler and Burton were moved from opening to "No. 5." The act is a pretty one of the skating variety and pleased, even though it didn't receive a great deal of applause at the finish.

Blanche Sloan opened the bill making a very good start. Miss Sloan does several long swings on the flying rings that are right, and she held the audience with her.

The Austin Bros. closed the program.

Dash.

the audience she lost a great many persons who would not wait. Her beautiful white setter did the best posing of the night, and there was some posing by the Parisians.

#### HAMMEDSTEIN'S

The bill at Hammerstein's this week doesn't hit its stride until the second half of the program, where each of the three acts scored solidly. Before the interval the bill was draggy. The small audience Tuesday night was not prone towards enthusiasm.

Albert Chevalier is the headliner. He did well, even though the size of the house did not recommend him as a drawing card. The character singer sang five songs, the last being "My Old Dutch."

For the big all around hit of the bill the honors go to Jim Thornton. The monologist was at his best and the laughter at times simply came out in shricks. There were one or two of Jim's best ones that went wild and Hammerstein's is just the house where they should do their worst. Their hit, however, was apparent. Thornton can feel with safety that he has many more years right in the heart of the city that breeds the "live ones."

Flo Irwin opened after the intermission with "Mrs. Peckham's Carouse." Miss Irwin was a real delight in the Geo. Ade playlet. It is an exceedingly good farce played by an excellent company. Miss Irwin looked stunning in a gown of blue topped off with a nifty white bonnet.

"The Quartet" was the other act in the second half. The boys would hardly be recognized as the same four that were on the roof last summer. The singing sounds at least one hundred per cent. better downstairs. The selections have been entirely changed for their return to Hammerstein's and the quartet have fallen upon a happy bunch of songs. Closing the bill at the 42d Street house is not the softest spot in the world, but they managed to hold most of the house in and got through beauti-

Gillihan and Murray were on too early to do either themselves or the show much good. The pair are dressing the act better than formerly, although there was never any kick on their dressing. The "straight" now wears dandy fitting evening dress and he carries it nicely. The comedian has a couple of new dresses for his "wench" bit, the second one, a startler. They are doing a very good act, and it is strange they are not seen more often hereabouts.

Hal Davis and Inez Macauley didn't get very far with "The Unexpected," although it is a good sketch, admirably played.

The Great Ringling, and Cook and Lorrenz. New Acts. I)ash.

#### SOME BILLING!

There appeared in the New York ageitcies one day this week a dignified middleaged man and sent a card into the booking department which bore among the other things the information that he was R. Shields-Aslachsen, F. H. S., "late University of Durham, President of the New York Society for Philosophical Quizzical Research, the science of optics, projection and acoustics, pursuivant of arms and searcher of heraldic records." (This is only half of the descriptive matter.) The owner of the card stated his business was the booking of a female impersonator from the west.

## FRENCH SONGS AND SINGERS

By E. G. KENDREW.

Ah, make the most of what we yet may spend, Before we, too, into the dust descend; Pust anto dust, and under dust to lie, Sans wine, sans song, sans singing, and sans end.

(Rubalyat of Omar Khayyam.)

There is an old adage, and which in itself is an admirable metaphorical description of the people, that "everything in France finishes by a song." This is true,

Verses are written and melodies placed to every subject under the sun, the most sensational or trivial, the most delicate or grotesque.

France is not unique in this respect, but the people of this country, witty and critical as they are, have always excelled in singing their victories and disasters, their joys and sorrows, their idols and enemies. All the vicissitudes of their national life have in turn formed the subject of nursery rhymes or patriotic anthems. Every child, from the moment it can hum an air or remember a chorus, has instinctively learned the adventures of La Palisse and the death of Marlborough,\* to say nothing of the Chant du Depart and Sambre et, Meuse.

As in other countries, many fine songs have been inspired by historical events and ludierous trifles. The tears of Marie Stnart and the misfortunes of Marie Antoinette, the Italian accent of Mazarin, and the bourgeoisie of Louis Philippe have been popular themes. Today the stir ring songs of the Revolution, written more than 120 years ago, resound in every part of the world, have been appropriated by other nations, and are used by workers and reformers as they march to victory in strikes or protests. No national hymn is better known that "The Marseillaise": the refrains of Napoleon's troupes are still recalled, and the ditties of Béranger remembered by all. It is indeed an honor to have written the popular songs of a great nation, and the sage who had that wish rather than to make a pation's laws knew what power there is behind a ringing refrain. Of course a great popular song arises (rom a great popular movement, which fortunately does not present itself every day. Many will remember Paulus moving the people te enthusiasm at the Champs Elysées café chantants (as they really were in those days) during the Boulanger crisis. "Père la Victoire" and "En r'yenant d'la revne" stirred an audience to frenzy at that moment. Poor Stretti, who always accompanied Paulus as pianist until he went to New York as musical director of Hammerstein's Roof Garden, has often described to me the cheering these songs caused, which gave the surroundings more the appearance of a political meeting than an entertainment.

The history of France is a great one, with countless victories and honorable defeats. In every case there is a song of the period, chanted by the soldiers or sing by the people. It has ever been a mighty arm for leaders of men, and no reciple are more stirred by song than the French.

Yet they are probably more critical than any other nation, while less exacting with their ballads. Each epoch of his-

tory has been severely censured and then increasonably lauded frequently beyond its importance by the songwriter. Songs have made many men in France; songs have ruined many others. And the critical song is very fashionable today.

In that gay quarter of the capital, where all nocturnal gaiety of Paris congregates (over-rated Montmartre) cabarets are found on every hand, in which

have to live here a dozen years to really understand them. No one is sacred, from the President of the Republic or King Edward VII (favorite butts for their wit) to the women cab-drivers or American tinned meats. Everybody laughs, even the authorities, and he who laughs is disarmed. Monarchs or potentates paving incognito visits to Paris-and they are legion- are wont to see these cabarets, now open in all parts of the city from 9 till 12, and are among the first to grin at the skits they hear about themselves. Roosevelt could listen to several this year on his hunting expedition, and he would smile. The secret lies in the fact that the skits are not really insulting or even spiteful; they are amusing, often leste, and frequently true.

are not cabarets as we now understand them, though posing as such, but cheap exhibitions catering to the foreign visitors.

I remember when these cabarets now charging 60 cents admission, were happy to fill the boite at 10 cents a head, although Salis' famous Chat Noir (now defunct) charged \$1.20 fifteen years ago. There is a platform in one corner, with a pinno at the edge, and the chansion-nier stands on one side (often leaning on the instrument) while he sings, or reads, his own latest poetical effusion. It is generally better than heard at the large nusic halls and warranted to suit in turn every shade of poetical opinion. Fancy bearing ditties of how Mr. Taft undresses, how Knox would receive the suffragettes



TYPES OF FRENCH SINGERS.

(1) PAHLLEUX, of Olympia; (2) DRANEM; (5) TURSY, a famous music hall star now directed of Scala Moss. Hall. (1) DORGERO, a typical French variety artist; (5) COLONA; (6) YRUER, one of the many pretty stagers on the crate concert stage; (7) JANE HOTT. Eldorado and Ambassadeurs; (8) GIRARD, combe singer; (9) MAYOL, best paid music hall sloger in France; (40) DESSERT; (11) DITARIA, another cate concert sloger; (12) COR CLADE, character ("Apache" style) singer; (13) GERMAINE GALLOIS, formerly of the Scala, but now in revues

the chansonniers and young poets discourse their own effnsions, ruthlessly criticising all events of the hour, chaffing their own politicians and foreign rulers in a pitiless manner, which would never be allowed in public in any other country. In free England they would be put in prison. But the Parisian is above everything a blagueur and loves to chaff. Every phase of life is ridiculed scandals reiterated—with prudery east to the winds in the form of crude verse, known as the chanson rosse. They are invariably very funny, often clever, but you

The up to date caburet does not exist outside of Paris. One will be found in Berlin, with a French title though lacking the same license, but it is totally unknown in English speaking countries. As a rule they are installed in large stores, made into a small concent hall as it were, holding from 200 to 400 people. The prices range from 50 cents to \$1, which includes an ordinary drink. The most famous of the present day are Boite a Fursy, Lune Rousse, Les Quartz Arts, Pie qui Chante, Carillon and Noctambules, L'Enfer Néant, Ceil, and such fancy places

and so on (imagine French humor dealing in similar local subjects) and you will understand the sort of songs rattled off hightly by the score in the innumerable cabarets of Paris.

I insist on the fact that they are droll and intelligently rendered. Farsy, J. Moy, Bounaud. Hyspa, Montya, Fallot, Numa-Bles, Baltha, Marcel Legay, Xavier Privas, etc., are artistes besides being poets. They can read the public mind and prepare a subject for its distraction within an hour. That the cabarets are fash-

(Continued on Page 151.)

<sup>\*</sup>This French air is now much used in English speaking countries under the title of "For He's a Lelly Good Fellow."

20 VARIETY

By J. JESSE FREEMAN.

London, Dec. 1.

It has been a matter of much interest the last two years to watch the "Yankee' vandeville acts that have come to this country during that time.

There have been some who came and never opened, some who played a week or two and journeyed back, and some who are here yet. There are still others who were much in demand here, but returned home to fill engagements there. There are many American acts on this side, who, although they could go back to work, stay over here. There's also the act that could only play on this side, and the act that comes over "just for the summer."

Take the act that arrives and does not open at all. Among these are people who come over here on a pleasure trip.

most invariably of argument between the manager and the American artist. If the American artist would stand for the "cut" in the salary the first time, there would be many more American acts in England at present.

Many native acts could have lingered here and been among the headliners had not a bit of homesickness hurried them away from these shores. Last spring for instance, a "single act" in the form of an American girl left here after having been very successful. Time was offered her by the biggest of all the tours, but she simply wanted home. If that young woman had remained she would have been among the largest of attractions ever here by now. The English audiences take a long time choosing favorites, but once selected, the favorite can never afterwards fail.



GEORGE "HONEY BOY" EVANS. SECOND SEASON WITH COHAN & HARRIS' BIG MINSTREL SHOW.

While here they are asked by some of the agents to "try out" for the English managers. The act is quite willing, but when "salary" is mentioned the deal falls through immediately. This class of act figures it doesn't need the work and dislikes the idea of "cutting" its American salary. In most of these cases, the English manager has to "be shown." There the matter rests. The act cannot see it.

The acts that have only remained a week may be divided into two classes. Those who have failed to "make good," and those who have "made good." act that fails is worth about half the salary it opened for. The act that succeeds and only stays a week, is the one setting its value a bit higher than the English managers estimate.

A manager in England places the value of an act on just what he thinks it will draw in the house. The managers over here are not speculative, inasmuch that they know almost that the second time a good acts plays around the circuit, it will draw, but nothing can induce them to pay the salary the first time that they would be willing to give on the second round of the circuit. This is the cause al-

The acts that stay in England may also be divided into two classes: The act that could not "make good" in America; and the one that likes the idea of working all the year around. There are quite a number of Americans over here who could never do their act in America and get away at all. There have been many acts from America that have gone back after being on this side for some years, but few could get along. The ones that do not desire any "time in America" have their "fifty-two" a year over here. Although their salary is lower than in America, they make it up by the continuous work.

Acts that come over to work summer engagements are in easy in many ways. No matinees-or at least out of the six days a matinee might be thrown in, but not often. The weather here then does not make the work severe.

A word of advice to American acts who are thinking of coming over might be: 'Don't expect an American salary in England, even if you are sure of hanging them on the ceiling. And above all don't come over on "spec," unless you have the time and money. You will need both.

## THE AMERICAN ACT IN ENGLAND "HOW TO MAKE UP" AND "HOW TO GET ON THE STAGE"

By WILLIAM GOULD.

HOW TO GET ON THE STAGE.

Really it isn't very hard to get on the stage nowadays. I have seen expressmen. messenger boys, advertising solicitors, song pluggers and friends of the headliner -on the stage.

For an amateur the best way to get on the stage is as follows: pick out a first class vaudeville theatre, look over the bill for the coming week and when you see the name of a drawing card that sounds good to you, take it.

Then on Monday morning early, start for the rehearsal with a bundle of music under your arm. (If you intend to do a sketch, have a dog and call your eighteenyear old wife "the old woman.")

Reach the theatre about nine o'clock, fer it is very bad form for a headliner to rehearse until the orchestra is ready to ro to dinner

To find the "stage entrance" select the dirtiest alley on either side of the theatre (you can never make a mistake on this point by following my instructions). Walk up the alley until you see a trick door with a left hand painted sign on it which reads, "STAGE ENTRANCE" (the "S" and "N" is printed wrong, but the sign painter was a head balancer), walk in boldly, whistling some popular tune. When you see the sour faced jailer, say: "Hello, Pop. Here yet?"

Hand him a longshoreman cigar with a horse hair in it. Then say: "Any telegrams for me?" (Don't ask for letters, that is ordinary stuff.) If you ask for mail the old booze fighter will think that you are doing three-a-day or opening the show and the way Pop treats that sort of actors is a shame. Say: "I expect a wire from my pal, Ed. Albee." (Be sure and call him Ed.)

Now, if the crowd that closed Sunday night were good and tipped Pop liberally, he will say (gently), "What is the name, please?" If last week's crowd were a stingy bunch, the dear old bone head will back: "Who are you?" Slip him a counterfiet dollar and spring the drawing card name on him. While he is getting over the shock of getting booze money on a Monday morning say: "Star dressing room in the same old spot?" That will deceive Pop, and before he can recover, start for the stage with the star dressing room key jingling in your hand. (You can tell the star key. It has no paint or dirt on it.) You can always tell the way to the stage. While the head balancer was soused he painted a sign, when practicing for the summer, which reads:

SILENCE PLEVSE. THIS WYA TO THE STYGE

Maybe the word "PLEASE" will not be on the sign (that depends on the bar-keep that mixes the head balancer's paint). Follow instructions, walk along the dim corridor, look out for the iron girders. until you reach the door open it and BE SURE AND GET ON THE STAGE.

HOW TO MAKE UP.

Remember you have the star dressing room key in your hand. After looking over and over-looking the stage to see if it is worthy of your endeavors, walk into star dressing room, get a saw and open your trunk, take your dirty collar and shirt front out of the trunk and throw "all" of your month's laundry into the bath tub. Be sure to look in the bath tub for it on Sunday night. Lay your grease paints out, flesh, carmine, black and lip salve, also liners, then, if you are doing a sketch. pick a quarrel with the child that you call



"HANDLING THE BULL." CHAS. INNESS and MAUD S. BYAN, who are seated on the animal, say: "It's easy when you know how."

"the old woman" to your friends. To make her mad, make faces at the dog. (You must have a dog or you will not be considered a regular. That is your stall to get out of the house at night. Going to give Buster a little exercise.) When "the old woman" is thinking of doing a single turn rub in the flesh colored grease paint as a back ground. Then say "What chumps we are to fight about the biograph privileges and Christmas and its presents so near." As you apply the carmine say, nonchalantly, "I'm going to give you a box of good cigars and a meerschaum pipe." That will please her for she is going to give you something that she needs, a ladies sewing set.

Now use lip salve and say so that they can hear you in the next room, "Blanche Ring ain't got anything on you, kid" If she is wise her come back will be; "How can I help being such a success with such a funny fellow for a partner."

If you hear a glass crash or a loud cough from the next room add, "Those people in the next room have a good act, too." The chances are the "next room performers" will go out and tell people how good you are to your "old woman."

Just as the buzzer calls you throw your arms around her and give her a kiss. That's the best way to make up.

## "CHAINING THE CANARY LOOSE"

1,000 FEET OF VARIETY'S OWN BELBASE (BY THE FOOT).
A FILM BY THE INDEPENDENT PATENT'S CO.

let TO 10th FOOT.

The family is very poor. Mother has lost her job as a manicure and father can get no work as a longshoreman in the Longacre Building. Two little girls, one 24 and the other 13, are starving. The son, who follows the horses, orders the father to go to work. Rising slowly from the silk-covered Ostermoor, which has been carelessly left in the corner, the old man kisses the whole family good-bye, makes a face at his son, and exits, followed by the dog.

Father is looking for work. At the 189th foot the son discovers that they are at the post at Jacksonville and his "sure thing" is dying on his hands. Angrily he

smaller every day and all sorts of persons are butting into the business. Forgive me and kiss our children. I have brought home the last loaf of bread I shall ever bring to you loafers. I am going out to get some money; honestly—if I can—if not I'll go back to manicuring. Your wife and mother, Louise." It is finally the 200th foot and not a darned thing has happened.

Surely there is film enough in that stretch to start something. The mother leaves the house and the camera catches a crowd of 300 people of all sizes and sorts watching the picture man operate. She is encouraged by the spectacle, for she knows that the members of her family are not the

THE JUDGE THAT SENTENCED THEM TO DO TIME. WEEN (DALLASTE WANTS TO PLAY JAN. 30 FIRST. DEC 10. OSKOSH W. DEC 27 VANCOVER BO EH! JOE KEATON? JAN 3 ATLANTA GA BUTTE, MON 13 DEKALAT THE CRITICS FAN FRANCISO 134 NORTH POLE IN THE ACT AT MARTINETTI THE SARATOGA (CAFE) mush STLVESTER ELGIN, ILL NIANE ASYLU Ella"von Kaufman

sets forth to find his father and make him look harder for work. To assist the old man he takes along his field glasses. At the 190 foot the 24-year old little one crawls under the mattress for her beauty sleep; also to forget that she's hungry. At the 195th foot Mother comes in with a roll of French bread sixteen feet long and hands it to the 13-year old little one, who starts at the middle to eat it in both directions. She seems to be very hungry and is so engaged in trying to choke herself with the bread that she forgets to ask her mother where she got the money to buy it with. While one daughter is under the Ostermoor and the other is engaged in wilting the French loaf, the Mother sits down in front of a painted writing desk and with one stroke of the pen writes this "slide," which shows upon the screen: "Dear Husband and Children: I am tired of being a manicure. The tips are getting

only people in France out of work. She knows by actual count that Pathe Freres have 300 men, 500 women, 350 children, and a large assortment of live-stock, wagons, hacks, automobiles and other things in their employ that are starving and out of work; in fact, having visited the picture shows herself, she knows that there is more idleness and hunger in France in proportion to the length of the bread loaves and the amount of wine that is consumed to the running foot of film than could be stacked within all the beautifully painted interiors Edison has in his studio. Of course that sentence may be a little complicated; but one must recall that this is a moving picture description and there must be some sort of complication in this one at any cost. Sorrowfully Mother passes down the painted street; forgetfully, once, she nearly walked through the canvas, but the producer yelled at her just in time, so she

turned to the left. This happened at the 225th foot; and nothing as yet has been accomplished. At her wit's end, she avalls herself of the "comedy" idea best liked by

self rather hungry and coyly hoisting the Ostermoor to her shoulder takes it out of the room, indicating in the most unintelligable pantomime that she is going to pawn



FRANK COOMBS

S and

MURIEL STONE

IN

"THE LAST OF THE TROUPE."

FRANK COOMBS and MURIEL STONE, under the able direction of ALBERT SUTHERLAND, are meeting with success in their fourth season with "THE LAST OF THE TROUPE."

some producers, and turning into the corner drug store she buys a box of Red Circle pills. At the 247th foot she still has them. At the 250 foot she has not. As she came out of the drug store she met her son going in and, hiding behind a pile of vegetables, she hears him telephone a bet: she known by the faces he makes that the hand-book man will not accept a mouth bet, and seeking safety in flight she starts a "chase," which runs for 113 feet. More than 700 people out of work watch the foolish antics of the mother rolling the Red Circles up hill. At the most exciting point in the chase there appears on the screen: "One Moment, Please, to Adjust Machine." We have almost reached 400 feet and following film traditions nothing has happened. However, at the 401st foot father finds work. He is employed in the harvest field. It is 90 miles back to town and his starving folks. Night is coming on; and the trolleys will soon stop and it looks as though he would have to walk. Tired from his long 30 feet of cutting barley, he falls into deep sleep on his shovel handle. His dream starts at the 501st foot and runs 600 to an inch.

The fairy queen waves her wand and the Eric Canal comes to view. A drunken sailor in a motor boat invites the father to step in and take a ride. Thinking it is pretty soft for him the old man gladly accepts and when last seen the hoat runs under the Brooklyn Bridge. Having been so long neglected it is time to turn the camera on the desolate home. The 24-year old child having had her sleep out finds her-

it to buy something to eat. The betting is even that she will bring back three long loaves of bread and a bottle of red wine. The younger child, being full of bread, evidences no interest in the proceedings. But

(Continued on Page 154.)



THE FLYING MARTINS.

Above all others, the fastest working double trapeze artists in the world, presenting their new aerial sensation. This week (Dec. 6), Keith's, Philadelphia.

## "POP" VAUDEVILLE

By GEORGE M. YOUNG.

Philadelphia, Dec. 8. In no city in the United States has the wonderful growth of "pop" vandeville been felt more than in Philadelphia. The boom in this class of entertainment has opened up a new avenue to thousands of artists who, until the moving picture and popular vaudeville combination shows came into prominence, were shifted about from pillar to post with promises more than anything else.

Popular vaudeville has revolutionized the theatrical business, and in Philadelphia especially. It has had a depressing effect upon other branches of amusement. but where it has hurt the manager and

cities until today it deserves to be classed as the real centre of the "pop" vaudeville business. Where for many years a meagre living was made out of booking clubs in and about this city, agencies have sprung up almost as thickly as have the picture houses until hundreds of theatres using the cheaper grade of acts look to this city to supply their shows.

Several of the Philadelphia agencies are affiliated with the larger agencies of the country. It is estimated that fully 200 acts are booked here each week. As high as "twenty-five weeks" (in engagements) are furnished by local agents, and the standard of acts booking through Phila-



BREAKWAY BARLOWS.

A ciever pair of artists in much demand. They send Christmas greetings and wish a Happy New Year to all.

theatre owner it has helped the actor and given him an opportunity to earn employment which was denied him because of the limited field previously.

"Pop" vaudeville is about right at the top of its career here at the present time. In ho other city in the United States are there so many fine houses devoted to this sort of entertainment and from the first boom of this class of amusement (which began with the introduction of moving picture shows for a five-cent admission). the contest for supremacy has been carried on until the places where "pop" vaudeville had its birth have gradually been forced out of the field, leaving the battle to the larger houses of the 10, 20 and 30 cent variety and resolving itself into a survival of the fittest.

Vaudeville history in Philadelphia dates back longer than a half century, and since its infancy (when it was known as "variety") up to the present time, Philadelphia has kept pace with the other big delphia offices has improved so that some of the best houses in the vaudeville circuits are supplied.

When the boom in "picture houses" began two or three years ago there was a reramble for locations, nearly everything was converted into a picture show house. from an ice cream parlor to a car barn, but in the past year or so the improvement in the grade of shows has driven these smaller houses out of business and from a list of something like 200 there remains probably half that number.

After Klaw & Erlanger invaded the local field with their "Advanced Vaudeville, then came the first trial of "pop" vaudeville in conjunction with the moving picture shows. From the day the scheme was tried and proved successful in the several small houses operated by S. Lubin, the rise of "pop" vaudeville in this city has been wonderful.

Picture-vaudeville houses sprang up like mushrooms in various sections of the

city, and the early invaders gathered in the rewards. But the revolution came in this as in the other. Market Street, one of the principal thoroughfares of the city. was turned into a regular "Midway" with more than a dozen picture-vaudeville houses between Sixth and Broad.

It is doubtful if another street in any city in the country offered the advantages of Market Street in this city. With the terminal of two railroads right in its heart, the main ferries of the city at its foot and with every large department store in this city facing on it, Market Street seemed to have been laid out for the birthplace of the "pop" vaudeville boom.

This was quickly realized by promoters. In the past year three houses have been opened on Market Street which equal in beauty, richness and equipment many theatres devoted to higher class entertainments. Lubin, who has opened no less than seven houses in this city, was first in the field. He started five of the smaller grade of houses at an estimated cost of \$200,000, then built the Palace at a cost of \$115,000, and later the Victoria, the handsomest of all the big picture-vaudeville houses at a cost of \$122,000. The Unique, classed as a rival to the Palace and Victoria, was also opened within the past year and probably cost close to \$100,000. When it is estimated that five of the smaller houses are attended by from 10,000 to 15,000 persons a week, and the patronage at the Unique, Palace and Victoria ranges from 25,000 to 40,000 persons a week it will be seen what the picture-vaudeville business on Market Street has developed into.

But while Market Street is the centre, the growth has been equally marked in other sections of the city. Not only have stores and shops been converted into small theatres, and new houses erected. but such theatres as the People's and Park, two of the largest and handsomest in this city have been turned into picture-vaudeville amusement places. The William Penn, which cost something like \$250,000, and was intended for first-class attractions, is now giving three shows daily at a 10-20-30 scale and playing to enormous business.

The past and present, however, offers an interesting study as to the future of vaudeville in this city which should have a conditional effect on "pop" vaudeville throughout the country. When the Lubin houses were taken over by the recently formed Moving Picture Company of America in which Felix Isman, George H. Earle, Jr., and S. Lubin\_are the principals, it was pointed out in VARIETY that this would result, if such was not the direct intention of the promoters, in forcing the small houses out of the field. This it has done.

It has also resulted in a contest for supremacy among the larger houses with the result that it is said on good authority that by the first of the year one of the big houses in Market Street will be closed by the present management. It is probable that the promoters have realized what they invested, but it is not known just what will be done with the house in the future.

Until the larger houses entered the field and bid for patronage Philadelphia was a "one-man" town in vaudeville. Had it not been for the existence of a long lease

which prevented W. J. Gilmore securing control of the Casino (leased to Koenig & Elias until 1914) William Morris would have been solidly entrenched in the very heart of Philadelphia and would be figuring at present in the fight for life among the vaudeville theatre owners and managers. It was Gilmore's intention to give vaudeville at the Casino, with bookings from the Morris office, but Koenig & Elias held a firm hold which could not be

That the smaller grade of houses devoted to pictures and vaudeville have seen their best days in this city is sure, and at present it is a race for success among the large houses. The weekly bills are being gradually improved, big "name" acts are being used as the magnet to draw, and the managements are indulging in various kinds of schemes to attract patronage and kill off their rivals.

But whatever is the future of "pop" vaudeville in Philadelphia the boom is considered to be at its height now, and the actors are reaping the benefit. No act need scorn to play the "big" small houses devoted to vaudeville here. It means three or four shows a day, but the money is a consideration and it will stand comparison with former years when the vaudeville artist appeared twice a day not only in his specialty but also in the afterpiece, and when \$47.50 net was a big salary for a team.

The patrons of the "pop" houses have been just as far advanced in the study of vandeville as the patrons of "variety" of twenty-five years ago have to the present



THE GREAT RINGLING.

Who is at HAMMERSTEIN'S VICTORIA THE ATRE this week in his sensational PICTURESQUE SOCIETY NOVELTY TRANSFORMATION ACT. RINGLING has one of the most original acts in vaudeville.

ARTHUR BLONDELL, agent, Long Acre Building, New York.

high class "vaudeville." The houses giving the good shows will get the money and the actor with the goods will always find a ready market.

Fred Oliver, of Oliver and Remfrey, and Dorothy Feldkirchner, daughter of Mr. and Mrs. P. Feldkirohner, of the Bijou Theatre, Grand Forks, N. D., were married in Edmonton, Can., Nov. 7.

## "THE COAST DEFENDER"

By LESTER J. FOUNTAIN.

("The Coast Defender" is the term applied to the many artists of the Pacific Coast. They are said to be as clannish as "The Native Sons" of California. Having been in the far-west for years, played all about there, upheld by speech their "right of possession" and looking upon visiting artists as interlopers, the westerners became known in time as "Coast Defenders"—and are proud of it.)

San Francisco, Dec. 1.

Many opinions are expressed regarding the so called "Coast Defender" or far western artist, and also by the "Defenders" on those artists hailing from the east. The "knocking" on both sides is evenly divided.

When an eastern artist is found complaining, it will generally be found he has been sojourning on the Coast for a year or more, and unconsciously is classed as a "Defender." When that is so, he may as well pack up and hike for new fields. The result is the cry that "the easterner"



UNIQUE PRESS NOTICE.

The above notice is from the Columbus "Evening Dispatch" of Columbus, O., and OLLIE
YOUNG considers it the best press notice be has
ever received.

His latest novelty, with the assistance of MISS
ADAH APRH, is at present meeting with extraordinary success in the west, and has been booked
to open in LONDON NEXT MAY.

doesn't stand a chance with the "Coast

Envy rather than jealousy is the cause for the Defender's complaint. Examples of it may be seen at the booking offices. An easterner upon his arrival calls upon various agents and introduces himself. That he is "from the East" is all the reference he requires. It is not necessary for him to qualify. A position is open. Does the Defender get it? Yes, if it is with some fly-by-night or wagon show. But if it is with some first class stock company he doesn't stand a chance. The fellow from the East is sent for and lands the place. He may be a joke, but he is "from the east." That is all that is taken into consideration. The poor Defender still holds down his seat against the wall and gazes with envy upon the fortunate one. For the hundredth time he vows to save every nickel the next job he lands, and in his mind's eve pictures the day he will strike out for the east to make fame and fortune.

Whenever a first class company is organized on the Coast it does not secure the talent here, but sends east. If a "Defender" is fortunate enough to be engaged it is generally through influence, and it is

a foregone conclusion that he is receiving, at the most, about two-thirds of what he would have received had he been engaged in the east.

There is no denying if an eastern artist falls in with a crowd of "Defenders" he will be antagonized to a great extent, but in many instances the fault is his own, for the reason that the majority of easterners can not refrain from "knocking" against the west in general. This fault is more prevalent among artists who commenced in the west, and have been east for a year or so, being desirous of impressing the others they are "easterners."

If an artist comes west, on chance, and lands right, it will pay to be on his dignity to a certain extent, especially with the manager. The manager will be more impressed than if he came fondling around him-for that is the great mistake made by "The Defenders." Nine out of every ten of the "Coast Defenders" are naturally of the opinion they have it over the easterner in every way. To back their assertions they name the many westerners who have gone east and climbed to that astral firmament called Stardom. Many have done so, but it was after they had waited and waited for a chance to "make good" in the west and had been turned down cold. After going east and making a reputation, those at home are ever ready to enthuse over them, and want to claim them as their own. Take the following for instance:

David Warfield started in business sell ing "Pulverized Sour Lemon Drops, 10 Cents a Package," at Emerson's Bijou, on Market Street. Then he went to the Bush Street Theatre as usher. Warfield first trod the boards at the Wigwam, and was hooted off, closed by Manager Meyers. He got "wise" and "went east." Johnnie Ray was popular around the "Free and Easy," but couldn't get in right. Nat M. Wills at the old Grand Opera House at \$35 per; Eddie Foy (Foy and Thompson) old Adelphia as song and dance team. Truly Shattuck couldn't secure \$30 weekly on the Coast; went to New York, jumped to \$500 in less than two years. Ethel (Levey) Fowler clerked in a dry-good store. She had some reputation as amateur, joined Hoyt's "Milk White Flag," and "went east." Tom C.

(Continued on Page 158.)



THREE DOLCE SISTERS.

Meeting with great success on the UNITED TIME.
Wish everybody A Merry Xmas.

## LONDON VARIETY AGENTS

London, Dec. 1.

Someone has said that poets are born, not made. Quite the reverse seems to obtain with those highly respected and illustrious members of a great profession, viz.: The theatrical and variety agents.

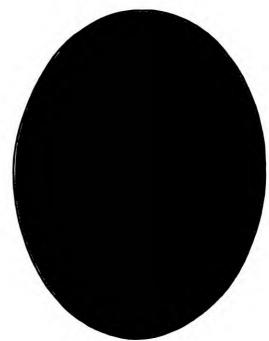
Scarcely one out of a good round number would seem to have been originally destined to enter upon the arduous business of taking 10 per cent., and generally serving as a king of shuttlecock between the manager and the artist.

The first variety agent as far as England is concerned was one Maynard who lived in Waterloo Road, and only took 5 per cent, of his client's earnings, but managed to amass a tidy fortune. Of course he was alone and was something of an autocrat in his way to whom even managers had to bend the knee. He has been followed by many others since Bradford firm and was an amateur champion pedestrian.

Another former commercial traveler was Jas. Fortune, of Fortune and Granville (the latter, son of the late Edgar Granville, the well-known comedian) can claim, however, to have been always an agent, as he started under the late George Ware in his agency business, together with Chas. Reed, now of the Gibbons Circuit

Of the two brothers, Warner Richard was once a picture dealer, and Manny in the silversmith business, before going as representative for his brother Richard to America.

From the ranks of the actors come Ernest De Vere and Ben Nathan, while the vandeville stage has further contributed the following well-known names: Will Oliver, once a comic singer; Papa Brown, a former sketch artist; R. W.



WILL COLLINS.

popular BOOKING MANAGER of the BARRASSFORD CIRCUIT, England, called by bis "BILL" COLLINS. mates "BILL" COLLINS
MR. COLLINS previous;
ore that acted for the MC

Infilmates "BILL" COLLINS.

MR. COLLINS previously held the same capacity for the "SYNDICATE HALLS" in London, and before that acted for the MOSS-STOLL TOUR.

At one period in his career Mr. Collins piloted a company of vandeville players through South Africa. There's hardly anything one could mention about the show business that Mr. Collins is not fully conversant about, and to top all that he is and is known as a "good fellow."

then, but they seem to have failed at the most important part—the fortune amassing, probably as a result of keen competition, subscriptions to managers' benefits, testimonials and the prevailing price of petrol, whiskey and cigars.

However, that is all by the way. From a glance at the former occupations of the principal agents in business to day it would seem that almost every trade or profession has contributed one or more to their ranks.

George Barclay, in the early part of his career was a general dealer, and later a top boot and clog dancer in conjunction with a partner under the name of Bar clay and Perkins, "The Brewers of Fun."

George Peel started life as a billiard marker, and now can play a very excellent game.

Tom Pacey traveled in jewelry for a

Bentley, comedian; Harry Day, ditto; H. B. Marinelli, contortionist; Tom Claxton, one time ventriloquist and acrobat; Karl Hooper, of the Hooper's Comedy Jugglers, etc.

Fred Reeves, also at one time proprictor with Mr. Verde of the Empire, Leicester, and later manager at the Palace Hammersmith.

Paul Murray, actor, and the Volta Twins of the famous Hanlon-Volta troupe of acrobats and trapezists.

Fred Willmot, director of Barrasford Circuit, etc., and agent, was one time partner of the act known as Farrell and Willmot, comedians and dancers, whilst Joe O'Gorman of the Water Rats Agency appeared for many years with a partner as Tennyson and O'Gorman.

From the ocean wave came Tom Shaw (Continued on Page 154.)

#### **HOW THE "SMALL** TIME" **ADVANCED**

Joe Wood claims to be the pioneer of "small time" booking agents in the east, advancing the fact that two years ago he was supplying small vaudeville attractions (called in the vernacular "singles" and "doubles") for the Golden Rule, a picture house at 126 Rivington Street, on the lower east side of New York. "Singles" drew a maximum of \$20 a week and "doubles" roughly twice that sum.

Since then "small time" has ceased to deserve that name, as witness the operation of the William Penn in Philadelphia, which represents an investment of \$400,000, and the Majestic, New York, costing a much larger amount, and innumerable others of the same class.

The advance in artists' salaries has kept march with this improvement. "Singles"

In place of the Golden Rule's "top figure" of \$60 a week, the Wilson, in Baltimore, plays weekly bills amounting to \$1,000 with high-priced "features," and enters into real competition for patronage with the regular Wheel burlesque houses close by. Wood supplies attractions to this house.

Also on his chain (at this writing) are the big enterprises of The People's Vaudeville Co.; Columbia, Brooklyn; Grand, Majestic, Lincoln Square, New York, and Lyric, Hoboken, all of which were formerly legitimate theatres, but are now devoted to the "pop" policy. The Lincoln Square alone is said to cost an annual rental of \$40,000. Besides these the People's Company operate a host of smaller theatres in and about New York.



KARL EMMY and HIS PETS.

One of the most beautiful, amusing and entertaining animal acts in vandeville, is now playing the west with great success, being booked by EDWARD C. HAYMAN and KERRY MEAGHER.

EMMY has ten for terriers and one wire haired terrier—the famous clown dog "MOODIE." In addition to many tricks which are startling, the act abounds with refined comedy, so that the number is one of the most startlaining. The most unique feature in connection with KARL EMMY'S performance is his manner of handling the values. His idea of costuming also lends attractiveness to the offering. Next season Mr. Emmy plans to present the greatest and most spectacular animal act in vandeville. The cartoon above is an impression of KARL EMMY as caught by HUGHES, of the ORPHEUM, in KANSAS CITY, where KARL EMMY AND HIS PETS proved one of the most popular features of the program.

and 'doubles" have given place to big feature acts, acts which have held importance and even featured important vaudeville houses.

Grace Cameron, a musical comedy star until she entered vaudeville, played one vaudeville of William J. Gane's "pop" houses only last week. Amelia Summerville was engaged for the same houses. and James J. Morton, one of vaudeville's best known comedians, spent a strenuous week playing the Manhattan and Circle theatres, for which strenuous service he received \$2,000.

Wood at this writing claims to have the booking of 80 weeks, small and large houses, paying acts as high as \$350, a record feature in that office.

In the same catalog is the string of houses handled by the Independent Booking Agency, formed last August with Feiber, Shea & Coutant, M. R. Sheedy and a few others. A large number of smaller houses have been attracted to this coterie for booking purposes, which now claims that for small acts more than a year's work can be offered. The Feiber, Shea & Coutant houses are not properly

to be classed with "small time" in this connection, playing their shows, of a much higher class, for a full week. This is also true of some of Mr. Sheedy's theatres.

Beside these there is the NYBO, book ing for William Fox and scattered houses. This agency has lately come into the control of Harry Leavitt, formerly of the Sullivan-Considine forces, and has announced its purpose of going out after business in an aggressive way.

Joe Leo is another agent in the small time class, supplying acts for a number of picture houses in the vicinity of New York. He was formerly manager of the Dewey and booked the William Fox Ciraround in the upper part of Dixie as well as into Pennsylvania, New York and New England. Formerly he restricted his operations to the middle-west.

Chicago is a hot-bed of "pop." The Western Vaudeville Association cares for a large string. William Morris' Chicago office looks after another, and for the Walter Keefe Agency also books, while Coney Holmes, Frank Q. Doyle and Charles H. Doutrick supply any number of the smaller theatres. Doutrick handles a considerable number in the city of Chicago proper.

The south is decorated with small time theatres and agencies. About the most



BERT LEVY.

ME. LEVY is noted wherever there is vaudeville for his novel handling of an artistic sketching specialty. Gifted with a large skill in swift akciching, he brings every art of stage craft to set it off to the best advantage. The act is well to the fore of standard vaudeville numbers.

cuit about the time that that promoter startled the "little fellows" by taking over the Dewey and Gotham (formerly Sullivan & Kraus burlesque theatres) at a total rental of \$90,000 a year. He is an independent now, and books where he can secure contracts with managers.

In considering the development of the small time" one should strike directly into the west. Alongside the east, New York, Philadelphia, Pittsburg (a big centre) and Boston, the west is a "small time" giant.

To commence with there is a circuit with headquarters in Springfield which no one outside the "small time" enclosure hears about. That is the Gus Sun Circuit. The Sun Circuit is more potent than even the smaller managers and agents credit it with. On the Sun Circuit there are many important cities, and Gus Sun can play a medium-priced act, say, from \$250 to \$350 weekly, for from 10 to 15 weeks on his time, in "two-s-day" houses. The Sun people may not use over one of this grade on a bill, but the salary list scales down from that figure.

In all Sun books for about 75 houses, perhaps more, and is encroaching upon the preserves of the easterners, spreading

important of these is the "Greenwood Circuit," with agency headquarters at Atlanta. Greenwood covers a large territory, and is branching out, going even further south. Down in the Dixon and Mason territory the blight of inexperience has been encountered by the small time managers, also agents. In Alabama, Texas, Georgia and New Orleans are agents who slip along in a half-shod manner attempting to do business in a haphazard way, trusting to luck or something else. It has brought aspersions on the southern small time. They may be deserved, and probably are, in the main, for the southern manager, as well as some of the agents there, are not overparticular, being smaller than their houses, but this class should be taken care of by the circuits of the Greenwood kind, which ought to in time "clean up" against the competition through obliging its managers to bond all bookings.

"Bonding" is the safeguard for the small time booking agent as against the manager and his protection with the act, but opposition for business among agents obliges the latter to take undue chances. The salaries paid are small, oftimes very

(Continued on Page 156.)



## WHEN

GUS SUN had a minstrel show? BEN HARNEY was a headliner? JACK HOEFFLER had a "rep." show? ED. JOLLY was with Murray and Mack? TOM WELCH was doing flip flops? JACK NORWORTH worked in blackface?

ALEX PANTAGES ran a restaurant? BOB BURNS was a saloon keeper? JACK JOELL was a married man? LE ROY YOUNG was an acrobat? BERT LEVY was a Dutch comedian? GASTON GOUDRON was a drug clerk? ED. FLANNINGAN was a cakewalker? BELLE GOLD was with "Superba"? JOSEPH HART played "Foxy Grandpa" ?

ELLA HERBERT WESTON did a musical act?

J. W. CLIFFORD was with "Peck's Bad Boy"?

GUS McCUNE managed "Other People's Money"?

WILL R. PEARSON played the Geary circuit?

A. E. MEYERS was a footracer? ARCHIE LEVY ran a barber shop? ART ADAIR was a circus clown?

HOPKINS and AXTELL were with a "rep." show?

JOE HOWARD was with Weber's "Dainty Duchess'?

PERCIE MARTIN was one of the Owen Sisters?

J. J. MURDOCK was electriction at the Masonic Roof Garden?

B. F. KEITH managed a museum? JOHN O. TALBOTT was a newsboy? KERRY MEAGHER was a traveling salesman?

JOE GAINOR sold song books at McVicker's?

H. H. FRAZEE was a lithographer? MAY VOKES played in "My Friend from India"?

JIM MARCO was a property man? McINTYRE and HEATH were with Sella Bros.' Circus?

WARD AND VOKES did a double Chinese act?

ED. W. ROWLAND was with "A Soap Bubble"?

LOTTIE RUTHERFORD was one of the Monroe Sisters?

WARD DE WOLF was with "The District Leader"?

EDDIE CLARK was with "His Better Half"?

JOHN W. VOGEL was an advance agent?

HENRY RINGLING managed the Robinson show?

GEORGE P. MURPHY, Jr., was with "The Tiger Lilies"?

ARTHUR DEMING was head usher at the People's, St. Louis?

CLAUDE HUMPHREYS sang the illustrated songs at Lansing? J. D. NEWMAN put out the heralds

for Gentry Brothers? DAVE JARRETT was day clerk in a

hotel?

"SPORT" HERRMAN was a billposter? GRACE VALENTINE was with Prall's Shining Stars"?

BARTLETT AND MAY starred in "A Woman in the Case"?

PORTER J. WHITE was a one-night stand star?

J. C. MATTHEWS managed The Great Lafavette?

SMITH AND ARADO were with Tom Marks' "rep." show?

MARIE CLARK supported Henrietta Crosman in stock?

WILLIAM HERAS met Charlene and Charlene in Paris?

BONNIE GAYLORD was with "The Little Homestead"?

MORT SINGER was treasurer of a Milwaukee theatre?

E. F. ALBEE was with the Doris circus? IOHNNY FENNESSY was traffic manager of The Big Four?

JOHN R. ANDREW played in a minstrel band?

GLADSTONE DERBY was with "The Isle of Champagne"?

SIDNEY JEROME was with "The Queen of the Stiletto"?

A. SIEGFRIED was "The Man of a Thousand Faces"?

VIC. HUGO exhibited his "half man and half horse"?

HARRY BURTON sang "Break the News to Mother"?

EMILE SUBERS was with Quinlan & Wall's Minstrels?

FRANK BRYCE attended the University of Michigan?

GARNETT PAULI was in the ballet at Portland, Ore.?

ROSE BERRY was billed as a "coon shouter"?

AL. LEONHARDT worked on a revolving ladder? ELLA CAMERON played a part in "Quo

Vadia"? DAN MARVELLE was one of "The

Three Marvelles"?

EZRA KENDALL played in "Only a Farmer's Daughter"?

BOBBY CARROLL played Friday in "Robinson Crusoe"?

RAY ROYCE appeared in "A Wise Guy"?

EDDIE LEONARD was with the "Gilded World" burlesquers?

JAKE STERNAD managed Jake Sternad's Minstrela?

TUDOR CAMERON did a burlesque trapeze act?

RALEIGH WILSON set type in a print MABEL KLIFTON attended the State

University at Lawrence, Kan. FRANK BRADSTREET was general

manager for George R. Adams? MINTHORNE WORTHLEY was with

"Simple Simon Simple"? ABE JACOBS played "Colonel Butt-in"

at the Olympic? TOM CARMODY was door tender at the

Chicago Opera House? HARRY LE CLAIRE was with "Over

the Fence"? ED T. ELLIOTTE was stage manager

of "The Missouri Girl"? FRANK BACON was in stock at the Alcazar, 'Frisco?

BILLY VAN was principal comedian

with Primrose & West? KNOX WILSON was featured with

"Kelly's Kids"? THE RIO BROTHERS were with Gus Hill's "Vanity Fair"?

TOM GIBBONS was with Louis L. Kent's New York Circus?

(Continued on Page 152.)



GOFORTH and DOYLE.

EARL GOFORTH and BEILLA DOYLE are shown above as they appear in their comedy character creation, "HER DEMENTED SISTER." Mr. Goforth is considered by press and public as one of the best dislect blackface comedians in vaudeville and Miss Doyle the original "coon shouter," ranks among the best in her line.

The act is considered one of the best comedy offerings before the public and is a feature of the bill wherever it is abown.

GOFORTH and DOYLE'S good fellowship is expressed in familiar terms, but a phrase with much meaning: "A Merry Xmas and Happy New Year to All."

## FOREIGN ARTISTS AND THE CUSTOM SERVICE

TARIFFS ON "THEATRICAL EFFECTS."
Cotton Lace 60 per cent
Wool Wearing Apparel 60° "
Silk " " 60 "
Cotton " " 50 "
Leather Boots and Shoes 15
Cotton Stockings 30 "
Human Hair 35 "
Swords and Side Arms 50
Scenery and Paintings 15
Manufactured Metals 45
Straw Hats (Trimmed) 50 "
" " (Untrimmed) 35 "
Imitation Jewelry 85 "
Manufactured Wood 35
Men's Leather Gloves \$4 per doz.
Manufactured Leather 40 per cent
Manufactured Metal Thread 60° "
Manufactured Cotton 45
Papier Mache 35 "
Fans 50 "
Musical Instruments 45
Artificial Flowers 60 "
Ornamental Feathers 60 "
"Make-up" Preparations 60
Manufactured Fur 50 "
Saddlery 20 "
Brushes 40 "
Decorated Earthenware 60 "
Plain " 55 "
Manufactured Linen Apparel 50 "
" Glass 45 "
Glassware 60 "
In the two cases noted there is a "double
duty !! In addition to the 60 per cent at

duty." In addition to the 60 per cent, ad valorem duty on wool wearing apparet there is another of 44 cents per pound. Upon manufactured metal thread 15 cents a pound is charged besides the 60 per cent. tax.

It should be noted that horses are entered at \$30 a head when they are of value of \$150 or less and 25 per cent, of their value when they are worth more than that. Live animal-not otherwise classified (such as elephants, tigers and the like) are dutable at the rate of 20 per cent, of their value,

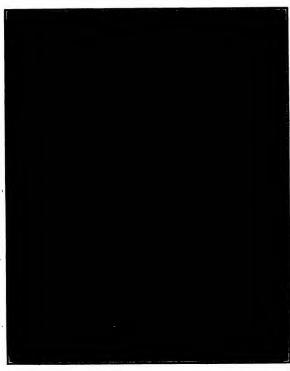
that the delay was only the fault of the artist.

He had, they assert, been remiss in properly invoicing his baggage, thus making a long delay in having his property assayed at the Public Stores, where all theatrical "effects" must go upon entering the port of New York.

This case happens to be in point just now, and VARIETY started an investigation into the many complaints coming from foreign artists over customs delays, real or alleged, as to their own troubles in the same direction.

Search through the various channels of the Collector of the Port's office led the VARIETY representative through many phases of the import service and finally led him to J. C. Hathorn, of the appraiser's office, to whom is assigned the special duty of inspecting and appraising "theatrical effects" arriving in the port of New York. Questioned as to the causes of delay and inconvenience occasioned artists, Mr. Hathorn said that the artists themselves, through improper instructions or inattention were at blame. He made this formal statement and declined to go beyond it:

"The United States tariff law provides that theatrical apparel, properties and



THE SENSATIONAL BOISES.

Offering the newest idea in a custing act.

The first to introduce long dresses in an aerial number; also the originator of a high bar in this style of turn. Now playing the PERCY G. WILLIAMS HOUSES.

Only the other day a foreign artist arriving at New York from England suffered a delay in having his baggage passed -a delay which threatened to postpone his American opening-and he naturally laid the trouble to a defect in our customs system. Perhaps this is so, but the Treasury Department officials in New York who attend to this work declare

scenery, brought by proprietors and managers of theatrical exhibitions arriving from abroad, for temporary use by them in such exhibitions, and not for any other person, and not for sale and which have been used by them abroad, shall be admitted free of duty under such regulations as the Secretary of the Treasury may (Continued on Page 156.)

## GOLF AS A TONIC

By CHARLES LEONARD FLETCHER.

Actors rise when they have to, sleep when they have to, study when they have to. At all other times the najority waste time and live a thriftless unproductive life.

Elbert Hubbard says: "You are what you are on account of the way you spend vour leisure time."

The majority of successful artists I meet do not enjoy good health. I find them continually complaining that the constant change of climate, food and wa-

ers upon the payment of "green fees" ranging from fifty cents to one dollar per day.

To start playing properly one should take a half dozen lessons from a professional golfer. To become a good player practice and experience will do the rest.

Men and women who have never felt the thrill of expectation when they realize that they are going to have a good game of golf under perfect weather conditions are indeed to be pitied.

There must be something fasicinating



CHARLES LEONARD FLETCHER.

The character actor and impersonator, who has played in vaudeville all over the world. Pre-ely to his theatrical debut Mr. Fletcher was a Beton newspaperman. His observations on "Golf a Tonic" are borne out by his own rugged appearance.

ter encountered on the road has upset their digestions. They cannot sleep soundly; cannot do justice to their work. They say they envy my good health, and in reply to their request for a prescription I tell them to get a hobby and gallop it hard and fast two and three hours daily.

I recommend golf as the best and most available out-door hobby. It is my hobby. It is my rest; my recreation, emergency brake, psychic governor, spark arrestor, my safety fuse that takes care of me when there is danger of a short circuit in my cerebrum or digestive apparatus resulting from the severe strain of my stage work.

Three years ago I was as near the grave as a man could be without falling into it. Golf has given me a new lease on life. The artist who has a matinee daily thinks he cannot find time for the game. Nonsense. I am up at seven every morning. I catch a car or train at eight. I play eighteen to thirty-six holes before one, and am back in town in time for luncheon and matinee.

To play golf well one does not have to begin young, or to be an athlete, or to exhaust oneself entirely. It is not nearly as strenuous as tennis or baseball. Nearly every city that supports a vaudeville theatre has its local golf club. An entire golf outfit can be bought for less than \$25. To play golf while on the road one does not necessarily have to be a member of any club. An introduction from a local member is sufficient. All golf clubs extend the golf privileges to visiting playabout the game and it hardly deserves the derision it excites among those who are ignorant of its value as a sporting hobby, when you look over the list of prominent men in all walks of life who play it.

Our President heads the list, and I am proud of the fact that while I cannot boast of being a world beater at the game, that I am numbered among its great list of enthusiasts

What is golf? The following is the best description of the game I ever read. Read it:

COLF

Golf is a science. The study of a life time, in which you may exhaust yourself, but never your subject. It is a contest, a duel or a melee calling for courage, skill, strategy and selfcontrol. It is a test of temper. A revealer of character. It affords the chance to play the man and act the gentleman.

It means going into God's ontdoors, getting close to Nature, fresh air, exercise and sweeping away of the mental cobwebs. It is a cure for care and an antidote to worry. It includes companionship with friends, opportunities for courtesy, kindness and generosity to an opponent. It promotes not only physical health, but moral force.

Therefore, I say, if you want to double your interest in life; if you want to give the public the best that is in you, preserve your health, renew your physical and mental energies, then elect golf as your hobby and principal avocation.

## HOW MARTIN BECK BECAME VAUDEVILLE'S CHIEF MOGUL

Started as "General Manager" of a Concert Hall; Is Now the General Manager of the World's Greatest Circuit.

With the increasing attention given to Martin Beck during the past years by there who follow the show business and vaudeville in particular, little has been gleaned of Mr. Beck's earlier days.

"Stories" have been printed and told of

developed a forlorn circuit in a wild land from two "houses" to the magnificent chain of theatres embracing the principal cities of the west, that the Orpheum is today. creates a large interest in the career of the director of all this.



LEO CARRILLO.

VARIETY'S CARTOONIST AND A POPULAR STAGE FAVORITE.

VARIETY'S CARTOONIST AND A FOUTLAR STAGE FAVORITE.

The work of LEO CARRILLO, both as a facile and humorous whelder of the pen and brush, as well as one of the noted entertainers of the stage, is well known in and out of the profession. Buring MR. CARRILLO'S connection with VARIETY (almost from the inception of the paper) the youthful Californian has stepped forward as of the cleverest of newspaper carbonists. His caricatures are apt; to the point, and he has that happy faculty—possessed by but few of the clan—of attaching apropose comment to his usually travestied reproductions of the stage's notables.

The trend of cartoonists to vaudeville has not tempted MR. CARRILLO to induige his fancy in this direction for entertaining purposes. He has established himself as a mimic and story teller in dialect of unusual calibre, having raised himself by meritorious effort to the front ranks of all "single acts in 'one'" (the technical term for one person who appears between the "drop" and the footlights).

With this ability MR. CARRILLO has that much coveted "personality." He is a handsome young man, as engaging in his private life (one of quiet tranquillity with his pretty wife) as the audiences vote him to be when he is before them.

the general manager of the Orpheum Circuit, the largest and best systematized chain of first-class vaudeville theatres in the world. They reach from the Middle West to the Pacific Coast, branching out north and south in that vast territory.

The genius of Mr. Beck for organizing is a by-word in the profession, but how he "found himself" for vaudeville is not so well known. Mr. Beck is reticent on the subject. What is here written has been learned at odd moments of conversation. Just how Martin Beck in thirteen years

"When I was a waiter, I was also the 'general manager' of a concert hall in Chicago. It was in '94, the World's Fair

"Why is it," said Mr. Beck one day recently, "that those who seek to hurt me in talk or print refer to me as 'once a waiter'? I was a waiter once and glad to get the job. I have never been ashamed of it and have never denied it, and to that, in connection with my other duties simultaneously, I owe whatever position of prominence in the show business I have attained.

year there. I needed something to do and up to that time had never been idle. Noticing an advertisement of the Royal Music Hall on North Clark Street, Chicago, for u manager. I presented myself, told the owner of the place that I was the only real concert hall manager out of a job and secured the position. Though taken on suspicion, perhaps, I managed to increase the business and my salary, having commenced at \$12 weekly. Soon I was getting \$20. To earn this I did everything, manager, stage manager, cashier, auditor, barman and even waited upon the patrons who might be in want of liquid refreshments when they were conveniently rear me.

"The Royal was next to Engel's place, then the best known concert hall in the city. After a year at the Royal I was taken into Engel's and remained there for two years. During that time I had become a partner, and we opened another place on the South Side. Thiugs didn't prosper. It grew so that we were forced to make the pay days at both halls so that the receipts of one could be used to settle accounts at the other. I remem ber rushing from one hall to the other on a bicycle, gathering the change at each to make the ends meet."

When the crash came which ended Mr. Beck's reign as a concert hall proprietor he started westward with the Schiller Vaudeville Co. Upon reaching Sun Francisco the late Gustav Wulters, one of the pioneers of the Orphenm Circuit and who then had theatres in San Francisco and Sacramento, broke up the Schiller Company through securing the several acts for his own houses.

Denuded of his company, Beck was offered a booking position for the Orpheum Circuit as it was then composed. He accepted, and shortly after promoted a new Orpheum Theatre at Los Angeles, following that up with Kansas City, and eventually placing the circuit in its present position of strength and numbers.

During these days Mr. Beck had as an ussistant booking manager, Martin Lehman, the present resident manager of the Orpheum, Kansas City. Mr. Lehman rade his headquarters in Chicago. To that city about ten years ago Mr. Beik removed the executive offices of the Orpheum Circuit, and had Robert D. Girard as the New York representative, with offices in the St. James Building. Mr. Girard was later succeeded by Frank Vincent. About three years ago the headquarters of the entire circuit were brought east, and are now located in the Long Acre Building.

During the past six of seven years Mor ris Meyerfeld, Jr., the president of the circuit, gradually relaxed from active participation in the affairs of the circuit, and the reins have been mainly handled by Mr. Beck.

Martin Beck is now 41 years of age. He came to this country at the age of lifteen. landing in New York. With him were a small number of German actors. In the band were W. Passpart, now the European Continental agent for the Orpheum Circuit, and Charles Felcky, who is at the head of the Orpheum's Producing

With vicissitudes and other troublesome eftairs annoying the players, the band dissolved. Beck and Feleky left to their devices with only their wits to win a living for them in a strange country selected the selling of crayon portraits for a live-

With little command of English at that time, the Messrs. Beck and Feleky had hard sledding, but Mr. Beck once said in referring to his early time in America, "No matter whether I made money I have never been idle an hour since I reached here. I owe no man a dollar to-day, have more money now than I ever dreamed I could possess, and I am working just as bard"

One of the times Mr. Beck tells of with much humor is when while at the brink of failure at Chicago in the concert hall period, a partner was taken into the business for a \$2,000 cash deposit.

"That was a great day" said Mr. Beck in relating the story. "Everything we had to pay was referred to that \$2,000 we expected. When the man came in with the money, there were fifteen creditors. who had been waiting around all day, peering in through the windows. We gave checks "in settlement."

Touching upon a selection once made by Mr. Beck for his staff, he was asked 'What did you see in that man when everybody clse agreed he would be a fail-"He never lies" answered Mr. ure?" Beck. "I will have no liars about me, and want nothing but the truth."

The system of the Orphenm Circuit has been perfected to the point where all the vust bookings in New York are completed with less noise and excitement than a bill for a small vaudeville theatre.

The offices are a duplicate of a large counting room in their general lay out, and the atmosphere of a banking institution hovers over all.

The Saxon Trio, one of the Ringling Bros. Circus features the past summer, and under the management of the sev eral brothers, will open in vandeville. placed by H. B. Marinelli, on Dec. 27, at Shea's, Buffalo,



ROSIE GREEN.

For the past two seasons with FLO ZIEGFELD, JR.'S "FOILLES" productions, ROSIE GREEN, now with the "1909 FOILLES," is of the best known of Broadway favorites in musical comedies.

Having acquired fance as one of the best dancers among stage women. MISS GREEN leaped into added prominence when the Ziegfeld show played at the Colonial, Chicago, through taking up the role of EVA TANGUAY when Miss Tanguay was compelled to leave Chicago for ten days to conseilt her New York physicians.

## A DRESSING ROOM MARVEL

## How Julian Eltinge Secures Such Remarkable Effects in His Peminine Characterizations.

"There, you see thow easily it is done," observed Julian Eltinge breathlessly, straightening himself up after the completion of his arduous "making-up" process at the Plaza Music Hall a few weeks ago.

His interviewer had watched the almost

to reach the theatre two hours or more before it is time for him to appear. Every minute of that time is laid out systematically, from the delicate operation of applying cosmetics, to the rough and tumble work of squeezing into a curious corset-like harness that transforms his 178 pounds



JULIAN ELTINGE

JULIAN ELITINGE will shortly forsake the vaudeville world to appear in a comedy now being written around his specialty by WINCHELL SMITH.

The cast will include a number of Broadway favorites, and will be under the direction of A. H. WOODS.

miraculous transition of the artist from the time he entered his dressing room a quiet, sturdy young American dressed in neat tweeds, until bit by bit he emerged, after a busy two hours, a ravishing picture of a well-set-up American girl. The spectator of all these dressing-room mysteries was far from agreeing that the transformation was in any wise to be described as "easy."

Mr. Eltinge makes it a point always

of masculine heft into the dainty curves of his "Bathing Girl."

"On make-up alone I usually spend three-quarters of an hour," said Julian. "I envy some of those other artists who are able to prepare for the stage in fifteen minutes. I remember an exceptional case of speed in make-up. Ethel Levey, for example, can rush into her dressing room while the preceding act is well advanced

(Continued on Page 153.)

## JOHNNIES I HAVE MET

By ANNABELLE WHITFORD.

Having been on the stage since I was 12, people naturally think I remember the beaux of Jim Fisk's day. I plead my innocence.

Of the later day variety I have met quite a few. Singularly they all seem to be of a mechanical turn of mind; engineers, automobilists, architects, etc.

Why is it, I often wonder, that the commercial man has never waited on my stage door step? Only recently on a trip to Washington an old man stopped at my seat, introduced himself as Mr. Howler (of the large sewing machine company) and asked if I believed in love at first sight. Now what could I do with a couple of sewing machines? My maid mends my clothes. Why couldn't lie have been Mr. Takeberger of the gro-

the city two years before. He had been to the show every night, and so was entitled to some consideration. As we talled every topic dry, including myself, I noticed his continuous embarrassment, as now and again he touched on liquid subjects. At last it came out. "Is it true," he asked fearfully, "that you never drink anything but champagne?" Can you imagine my feelings? After all these years of publicity to think that here was one who did not know, who never could understand. Of course I withdrew at once.

Take them all in all, the westerner appeals to me the most. He sends his motor car, sees that you are made comfortable—and rarely brings himself. The custerner drives his own car, but never seems at ease. He is always looking



ANNABELLE WHITFORD.

A famous beauty of the American stage, and at present a feature with "THE FOLLIES OF 1900."

cery trust. A barrel of sugar for my summer bungalow would have been just the thing.

Even the man who sent me the half of \$50 bill (not knowing perhaps the half was worth \$26.50 at the treasury) with an invitation for supper #as the descendant of an ironworker.

What I so dearly love in the New York "Johnnies" who have wanted to meet me, is that although not in commercial lines their business training seems abnormally developed. The price of a supper is their idea of an admission ticket. I remember one chap who pestered me for a week with violets (my friends all know my favorites are roses). Finally one day up came his card, with a note saying I certainly knew him. The minute I looked at the card I knew he was mistaken. It was printed, not engraved. You tell the difference by the feel of it. To make certain, I went down to see him. There he was, decked out like a German baron at noon. I. however, was mistaken in him, as he clearly proved that he had bowed to a friend of mine who was seeing me off to the train when I was in

to see if somebody is going to bump him. I never could understand why he doesn't stay at home if it makes him so hervous to ride in an automobile.

Probably the strangest thing about the eastern Johnnie is that he remains single to a ripe old age. (I have never known one to admit marriage.) The westerner is often married, but as he usually can't locate his wife, it seldom places a damper on the party.

Once while playing a York State town the manager had repeatedly requested that a party of our girls and myself should meet some friends of his. This did not suit our plans. Four of us had planned a nice little supper party with two pairs of brothers. That night we left by the front while our manager and his friends waited at the rear door. Our party was a huge success until there came a knock. Enter our manager. "So you tried to run away," said he. "Well, I have brought my friends along." That was bad enough, but the climax came when at the entrance of his friends our two pair of brothers dived under the table as they whispered: "Our Papas."

the boarding house mistress, hotel clerk,

military officers, etc. to gain access to the

No difference whatsoever I find among

the stage hands of American or European extraction; what one lacks in intelligence

the other lacks in good will and vice versa.

There is hardly a week in this country

that I do not find from one to eleven stage

hands intoxicated. Certain things go

wrong. Complaining to the stage manager

he tells you (with an apologetic air),

"Don't mind it, old man, the fellow was a

little tipsy." Drink is a great factor here.

Stage hands on both sides of the water are

about alike with a very few exceptions;

Saturday night their hands go out to re-

ceive the usual tip. The only difference

between the English and their American

brethren is: the English stage hand will

accept anything from a tooth-pick to a

shilling, while the American is more

Orchestras in America are just as good

as they are over here, individually, as well

avaricions.

sanctuary of the stage.

## A SHOWMAN'S VIEWS ON TWO COUNTRIES

#### The Great Lafayette Tells of the Foreign Methods, With a Few American Comparisions

(The Great Lafayette has been touring Europe for the past two years, the greater part of the time in England. Since playing on the other side, he has become interested in several theatrical enterprises.

Known over here as a showman of the first grade, his story bears an authoritative stamp.)

By THE GREAT LAFAYETTE.

London, Dec. 1.

Music Hall business in this country differs greatly in every respect from Music Halls in America. The English music hall public is not spoiled in regard to mounting, specialities acts or productions. Therefore, if an act goes to the limit in producing something out of the ordinary over here, magnificiently staged and mounted, it immediately wins the approval of the audience, and one half of its success is assured. American acts are willing to spend hundreds to English acts' pounds.

If an English comic singer receives applause from one tenth of his audience, he considers himself a success. The English artist does not reckon from the manager's point of view. If he secures applause though the house be half empty, he considers himself a "big draw." Like al! artists he peeps through the cloth and if the house is well filled, then there must be at least \$25,000 in, while, perhaps, it contains \$250. This "financial incapacity" is universal, and is about the only thing in which the American artist and the English artist are alike.

The American artist is much more energetic: he dresses better on or off the stage and there is hardly an American artist

THE MUSICAL DE FAYS.

THE MUSICAL DE FAYS have a novelty mu-ical offering, meeting with great favor on the VESTERN VAUDEVILLE ASSOCIATION time,

THE MUSICAL DE FAYS have a novelty musical offering, meeting with great favor on the WESTERN VAUDEVILLE ASSOCIATION time, owns to its merits as will as its movelty, and a number of instrumentaire player and the "MUSICAL BOXING MATCH" (copyrighted) is originas with them, and all strangements have been perfected to fully protect it in the event of infringement.

gement. IS DE FAY'S "DUTCH GIRL," introduced

MISS DE FAY'S "DUTCH GIRL," introduced into the number to give it added charm, is proving very popular with the critics, and the attractiveness and entertaining qualities of the entire act is much discussed wherever they go.

The recent engagement of the MUSICAL, DE FAYS at Chicago proved an artistic success in every way, and the hit scored on the road is most encouraging to them and gratifying to their many friends,

of any consequence that can't lay his hands

upon several dollars. The English artistin fact the European artist (with the exception of the German acrobat, who hoards his money and starves himself) is very improvident. If he loses a week he has to borrow; he spends his salary freely as he makes it; he is very liberal, very charit-

THE GREAT LAFAYETTE

able: but of business methods he knows none. American acts as a whole are highly

successful over here. The peculiarity about American acts is that they are nearly all considered successes by manager and public slike before appearing here; they consider everything American quite clever until they are convinced to the contrary. If an American act is announced on the program. the audience expects-is almost sure ofsomething clever. Should the act "fall down," while the audience is hardly ever rude, it denounces the act with the vengeance; and the report of an American act "falling down" is spread much more rapidly and expressed much more strongly than if a native turn had made the failure.

The Music Halls in this country in comparison to the American Music Halls are conducted much more slackly. The stage door-keeper of an English music hall not only permits friends and relatives to come behind the stage; but it is no trouble for as collectively. The American artist on seeing an orchestra in this country at once forms the wrong impression; for he sees from twelve to eighteen and twenty-six men. They universally proclaim there are no orchestras except in Europe. For in America they find from seven to twelve men; the difference is that the seven or twelve men in America all Play and only one half of the members of the orchestra in this country play. A cornet player in an orchestra in America plays his part from "A" to "Z." In this country, he allows the next man and the third man to take up his strain and rests. Threefourth of the members will leave after an act to go out and get a drink. I find the American musician a much more sober and reliable individual, much more businesslike; and I think I personally prefer eight musicians who play to twenty who do not.

Europe is the home of scenic artists and property makers. Yet I have to send to New York for all of my properties. There

is not a decent property maker in London and only really one first class scenic artist. He is kept busy with Drury Lane pantomime work. The rest are not scenic artists

To secure really fine work in Europe it is necessary to send to Vienna or Germany. Properties practical for travelling and substantially made cannot be obtained on this side. Of course it is to be excused in a way. They cannot get the lumber over here. Any first class property required is made of American pine, very expensive. The average artist or manager wants his properties cheap.

The decorations of the music halls, in the provinces are crude and cheap with no taste displayed. The outside is dismal looking, not brightly illuminated as in America: no cleanliness behind the scenes such as we find at home; no frequent renovating and painting over here. Perhaps once a year the management thinks of redecorating the front of the house; but not the

The prices of admission are ridiculously low. All the Provincial towns music halls give two shows a night, one starting at 6.50 and the other at 9.10. If a house has a seating capacity of 3,000, it means the management expects to play to 6.000 people nightly-29,000 people weekly (including a matinee). In towns with a population of 80,000 (sometimes as low as 40,000) this "two show a night" system is most depressing, when it is reckoned that 100

(Continued on Page 126.)



MABEL CAREW.

MABEL CAREW, character comedienne, is now on the ORI'HEUM CIRCUIT, presenting an offering which consists of character songs and changes. She retains the jockey number, associated with her name in vaudeville, and highly spoken of in every city where presented.

Miss Carew's success is largely due to her personality, which reaches across the footlights and attracts admirers by the score. Her various numbers evidence the versatility, also contributing

admirers by the score. Her various evidence the versatility, also contributing

30 VARIETY

## THE SELF-MADE MANAGER TO HIS BOOKING AGENT

By J. A. MURPHY. (MURPHY AND WILLARD.)

(The eleventh of a series of Mr. Murphy, defailing the hypothetical reports and Irla's of a "small time" manager.)

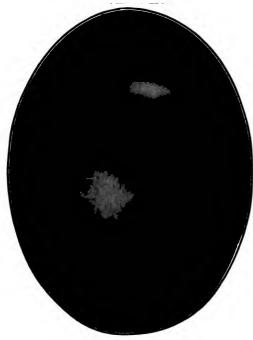
Cranberry, O., Dec. 7.

Dear Mike:

One of the troop you sent for this week was Dan O'Reardon, the Milesian Minstrel and Piper, but when I come to paint the sign for him in front of the theatre I couldn't find the directions about him, but I remembered they said something about his being a minstrel, so I put on the sign "Dan O'Reardon, the comical darkey minstrel and his pipe." Well when he came to practice with the fiddlers I seen he wasn't a darky at all, so I asked him if he wouldn't just as lief blacken up for his part so I wouldn't have to alter the sign. Well when he seen that sign he come right up close to me and says, "Who told you to do it?-WHO TOLD YOU TO DO IT!!--Who!! And every time he asked he got a little londer. I couldn't think of no one to blame it on so I thought

the two rolling skate actors you sent me to start off first, said they wouldn't commence the show and they had a special arrangement with you that they was to be featured or they wouldn't have came. Well, I says, let number two be number one and let number one go last, but the mmber two actors wouldn't go first.

Well the show started off with O'Reardon. He had a contraption that looked like a bunch of flutes and he played them with a bellows under one arm and a bag under the other. The coke burners came out strong during the week and kept calling on him for times such as "The Peelers Jacket" and "The Wind That Shakes the Barley," He knowed 'em all and played 'em right off. I wish my fiddlers knowed as many tunes as he does. The foreman of the Vienna Bakery asked me to get him to play Auf Weidersehen,



RAY MONTGOMERY and the HEALEY SISTERS.

At present touring the ORPHEUM CIRCUIT to flattering appreciation.

nt first I would try to laugh it off. Then I thought I wouldn't. He says, "Did you ever see a black Irishman?" I says no. but it would be right comical I thought. Then he said some things that showed he was quite a thinker himself. He took the sign out in the street and jumped on it, and while he was looking for something else to break I locked myself in the ticket office. He tried to push the ticket office over, then he reached in and tried to pull me through the window. He said he had some more things to tell me he didn't want me to forget, and he offered five dollars if any one would bring him an uxe.

One of the troop that knowed him finally coaxed him away. I would have had him arrested but I didn't think our officer could do it so I decided to deduct fifty cents off his wages Saturday and send some one else to pay him off. When I put the list of the show up on the wall

but I never could find him between shows to ask him. Next came the troop of performing cockatoos which did some right smart tricks and the newspaper man said they was quite a renovation. John Bossam, the joke teller, wore his Sunday suit and told some stories which could not be heard good on account of the cockatoos makin' so much noise. His jokes had never been told here before and didn't take very good on that account. The folks that made shadows with their fingers on a sheet got clapped some and the rolling skaters finished up the show. There is so many knot holes and cracks in the stage boards that their skate rollers rattled a lot and I must nail some tomato cans over the holes some time. I don't know why it is that you only pay the skaters C E and Johnny Bossam C K. There is two of the skaters and only one of Bossam.

Adam Sowerguy, Manager.

## AS IT LOOKS TO A MONOLOGIST

By FRANK FOGERTY.

The other day there came into my dressing room at Hammerstein's a man And we let it go at that. This little incident, somewhat pointless



MAURICE WOOD.

Foremost among the young comedienness who are causing some of their elder sisters to sit up and take notice is the dainty and versatile character conditione. MISS MAURICE WOOD, who last senson played successfully the UNITED TIME, scoring heavily wherever seen.

Later Miss Wood was a feature in LEW FIELD'S "MIDNIGHT SONS," in the theure seene. Her "wonderful Impersonation" act, as it was amonused from the stage, being all of that.

MISS WOOD has versatility, magnetism and temperament, surprising in one so young, and in choosing her subjects shows much discernment and judgment.

It is runnered that MISS WOOD's to appear late in the senson prominently in a new musical show, and to that end she is studying hard and incidentally resting, having refused several good offers from managers who desire her for musical comedy.

who ought to have known better. I don't mean that he should have known better than to have entered my dressing room. but that his semi-thorough acquaintance with vaudeville might have prompted silence upon a certain topic. You see, he was an artist-a song and dance man (with the emphasis on the "dance").

I had just left the stage, gasping for breath, after a twenty-minute battle. When I peeled off my coat he noticed l

was wringing wet. "Gee"! said he, and I knew that his astonishment was sincere; (you can always tell when a song and dance man is kidding-still with the accent on the "dance"). "Do you get it that way, too? Why, I thought all you monologists walked off the stage as cool as you went on. I thought it was pretty easy for you. Just go on, tell a few stories in routine, get a lot of laughs, take three or four bows and beat it. Now a song and dance man---'

"My gentle friend," I interrupted, "until you have faced an audience alone, next to closing, with nothing but stories to tell and twenty minutes looking like thirty days ahead of you, you will not know what work is. You have the usual artist's idea of the monologist's sinecure. You think it's like having the boy knock 'em all down at the end of the alley without your even having to roll the big ball. Am I right?"

"You're right, Frank."

"You bet your shoes I'm right."

in the telling, possibly, still gets dangerously close to the truth. The popular (Continued on Page 123.)



FRED O. CATE.

The above is an excellent likeness of FRED O. CATE. one of the FAMOUS FOUR MUNICAL CATES, who have distinguished themselves as AMBRICA'S BEST MUNICAL ACT. FRED CATE plays soles on the DOUBLE BE CONTRA BASS SAXOPHONE, THE LARGEST IN THE WORLD, playing a perfect chromatic range from low Bb to high G altissimo, producing the deepest, mellowist and most powerful fones ever produced on any bass instrument.

## THE WOMEN BOOKER

By JENIE JACOBS.

[Miss Jacobs is internationally known as a vaudeville agent. She enjoys an enviable standing in the profession, is favorably looked upon, and considered as astute in the handling and placing of acts as any one of her male competitors. For some years Miss Jacobs was a "London agent," having had an office in the English metropolis.

There are but two actual vaudeville agents of the feminine persuasion. One is located in St. Petersburg, Russia; the other is Jenie Jacobs. There are women connected with the booking of vaudeville, but only for certain circuits.]

I can book an act but I'm darned if I can write a story telling about it. I suppose the natural question would be now as it has been often in the past: "Would I advise women to adopt the agency line for a livelihood?"

In answer I would say that that depends greatly upon her adaptability and sense of discernment; also her power to overcome numerous obstacles.

Originally, I intended becoming a lawyer. Two years I studied for that and this is where I landed.

Blanche Walsh, Lottie Williams, Hill and Whitaker, Schrode and Mulvey, Minnie Dupree, Houdini, R. G. Knowles, Leo Carrillo, Hardeen, Cooke and Clinton, Hetty King and many others.

Managers have uniformily treated me with every courtesy. I have never encountered difficulty with any, in fact having been shown great leniency, probably because I am a woman. I never was "precocious" nor have I ever presumed upon my sex. I am perfectly willing at any time to take my even chance, for when I



BILLY HART and LABELLE MARIE.

These clever entertainers, recently married, will be seen in vandeville next spring in an Original Novel Connedy Act, "THE FLY FLIRT."

MR. HART for three seasons has been principal comedian and producer with BOB MANCHESTER'S "CRACKER JACKS."

I.A BELLE MARIE with the same company is considered by press and public one of the eleverest and most crestile artists on the American stage.

Keep your eyes on this couple.

Of course, there are many disappointments and heartaches in my work, and many incidents shattering confidence in humanity; yet there are many advantages, some solace and a little pleasure, plus the natural enjoyment I derive from my chosen vocation.

I try to be conscientious, and my happiest moment always is when I can pass over to an artist contracts for a long scason.

Some artists are ungrateful. They imagine because an agent collects commission for the labor performed, the agent can force a manager to play them. It may be that the manager a few moments before told the act that he would gladly play them at his house, but before that he had informed the agent who begged that the turn be given a week that he would not have them at any price. The manager in this wise "puts it up" to the agent reserving for himself a reputation of a "good fellow." leaving the act to brand the agent anything that may suit the case. The agent is generally "The Patsy," and I don't escape.

Most of the artists, however, understand and appreciate this. They also quickly discover when an agent is working for their best interest. I have handled many stars of variety, among them Rose Stahl. accept the direction of an act. I am convinced that I have "the goods" to offer, and follow along upon that theory.

I once booked acts with Percy G. Williams within a half hour, the aggregate salary amounting to \$50,000. I was almost tempted to treat myself to a regular Manhattan cocktail in order to make sure I was alive, but I have ever been a total tectotaler.

Many times Frank Jones, of the Percy G. Williams office, has unde the different agents apologize when in the general booking offices they have cursed in my presence. lie would not book with them until they did this. As Mr. Jones was always kind and courteous enough to follow the adage of "Ladies first," I had the first chance with him for "acts wanted" for the following week.

I love my work; just adore it. In pursuit of booking and bookings I have made seventeen trips across the water, but America looks good to me. It is my home. I have visited every country in Europe: have booked acts in France, Russia, Switzerland, England, Holland and Belgium.

Since July, 1908, I have been connected with the Pat Casey Agency.

Agents, like poets, are born; not made. That's enough

## THE FIRST "TEN-CENTER"

By SID GRAUMAN.

(M. Grauman is the son of D. J. ("Pop") Grauman. In the story below the younger tells of the commencement of the cheaper-priced vaudeville of recent times.)

San Francisco, Dec. 1.

My father and I went with the big rush to Dawson City, Alaska. We made plenty of money in that country, but like many others returned to the States without a dollar. We arrived in San Francisco in 1900. The first day in the city we saw the one and only store centrally located that could be leased on Market Street. It had a frontage of 22 feet and ran through to the rear, a distance of 135 feet.

We learned the store was branded as a "hoodoo."

Dad and I thought it would be an ideal location for a "ten cent show shop." The real estate agent said the rent had been reduced to \$550 per month. The neighboring tenants were paying as high as \$750 for the same size store.

An architect gave us a figure of \$3.500 to transform the store with a seating capacity of 400. This was without scenery or chairs, and the first month's rent to be paid in advance.

A \$5,000 bank roll was needed. Dud had a dollar and six bits; I had thirty-

The thing was to get a man with coin. The next day Dad ran across Dan Sheppton, an old friend from Chicago, Mr. Sheppton lind a four-karnt stone on his shirt front and a diamond on his finger the size of a hen's egg. Dad put the proposition to Sheppton. It looked good to him, and to our great surprise Sheppton hunded over \$550 (to pay the first month's rent and close a five years' lease).

We were to manage the opera house. Sheppton had 50 per cent, and we 50 per

In thirty days the house was open, called "The Unique." The people went to it like wild fire. We opened with six acts, moving pictures and a piano player. Gave six shows the opening night.

This was our first experience in the show business, but we did remarkably well.

Fifteen dollars was big money for n "single," and we expected a troupe of elephants for fifty. Many big acts of today played seventeen shows for us on Sunday. The little Unique was the talk of the town. It never cleared less than \$800 a

The Unique is the house that started all the ten cent houses. There is where the rest got the idea. There were many ten cent houses back east before we opened, but they were dime museums.

Later we opened Uniques at Stockton, Sacramento, San Jose, Los Angeles and another in San Francisco (Lyceniu).

A man by the name of Peck opened a ten-cent house in Onkland and later affiliated with us. Next S. Morton Cohn opened a ten-cent house in Portland and Seattle. Pantages and John Considing next got in. It is well known how the popular price vandeville has grown. The little Unique on Market Street caused all the trouble. Shortly after finishing our five-year lease the San Francisco fire swallowed the Unique.

After the fire Dad and I opened the first theatre in San Francisco, on Fillmore Street. It was a "Class A" building, known as King Solomon's Hall with a seating capacity of about 900. The people

were hungry for a little entertainment. The doors opened at 6.30 and 6.45 we were capacity. The orchestra had just finished their overture when the Chief of Police stepped down the center isle, ordering the audience out, claiming the building unsafe, cracked by the "quake."

We finally secured a permit to open a tent theatre. We luckily found a large tent in Oakland that gave us a seating capacity of 1,200, and built a permanent stage with scenery, calling it the National Theatre. We took in Zick Abrams as a partner, gave a rattling good show (nine acts and pictures) prices 15-25, with two shows nightly and a matinee every day.

It was finally decided to build a theatre on the same property, but we did not want to close up the tent while the new building was under construction, so we built the new theatre over the tent. Didn't lose one single performance. The building is a large wooden structure, steel lined exterior and interior and covers 100 by 1371/2 feet. The National always has been a big winner.

A few weeks ago we sold our interest to Sullivan-Considine. I am now at the Star. Twenty-fourth and Mission. This house



NONETTE.

(Otheman Stevens in Los Angeles Examiner.)

Otherman Stevens in Los Angeles Examiner.)
"NONETTE" is a girl with a Zingara face and clever knock at makenp which imparts to her person the aura of the Romany folk, and she plays the violin at the Orpheum this week.
"Usually when a woman essays the violin it is musical blaspheny. But this young woman can bow with the smooth strength of virility and play as one who knows. She can play and make the strings tell what she is playing and what is in her mind; her use of virtuoso bow acrobatiles is unnecessary but impressive; and the soft glint in her eyes and the melodious awaying of her little body, while trickery, is full of charm."

has a senting capacity of 2,400 and we are doing well.

We are building a new theatre on Market Street at a cost of \$300,000.

In conclusion I want to give a little tip to new showmen; don't weaken if \$2.10 is the size of your bank roll

## A FOREIGNER'S RECOLLECTIONS

By PAUL MURRAY.

(Mr. Murray is a London theatrical agent who recently visited New York, going as far as Chicago on a tour of inspection.)

London, Dec. 1. I'm back in dear old London.

I love my "London," but, oh! you New Vork

For ten minutes each day Leicester

Harry Cooper is a great guide to Chinatown. I only bought once.

A lot of people first shake your hand, and then shake you.

A trip to Brooklyn from Times Square



THE ZANETTOS.

"The prettiest and most complex juggling act in vaudeville."-- (Vide Press.) Playing on the GREAT ORPHEUM CIRCUIT.

Agent, PAUL DUBAND, Room 312, Long Acre Building, New York City.

Square looks like Broadway. That is from 12.30 a. m. to 12.40 a. m.

At one o'clock a. m. Leicester Square looks like New-ark.

How I love Newark. That's where I lost Hugo Morris. Then I found him in a hole in the middle of the street.

I've never seen the Statue of Liberty. Coming in, I was asleep; too early. Going out, I was asleep.

I miss my ice-water, although it is freezing here.

What would Broadway be without the lights?

What will the Cadillac do with Al Fields in England? Ask Louise.

The height of cruelty to Julian Rose. Deprive him of his steak at 2 each morn-

Can Tom McNaughton handle American slang? Considerable, Bo.

If the elevator boy at the Cadillac sees this, here's my apologies for inquiring where "the lift" was.

What expressive eyes he had!

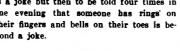
I spent an evening at the Lambs' Club. Ye gods, what a misnomer!

I once tried to get on a subway train about six o'clock in the evening. My football experience got me on. Most of the nice New York girls have played football.

The gentleman who told me that every October 14 the Niagara Falls reverse the usual order of running is misinformed. Careful observation revealed that a large section of the water made a gallant attempt to return, but no proof has ever been obtained of any success.

Alex. Fischer took me to Childs' once. He cheated. He took two serviettes. I only had one.

is a joke but then to be told four times in one evening that someone has rings on their fingers and bells on their toes is beyond a joke.





COMPLIMENTS OF THE SEASON TO ALL MY KIND FRIENDS.

## WHY I AM GRATEFUL

By ALICE LLOYD.

Because America has given me what I could not obtain in my own country, "A Position." therefore I shall be ever grateful to America.

The natural question is why I could not secure a position in my own country. England? I will try and tell.

In the English halls unless you are a "headliner" you are given five minutes upon the stage; ten at the most. In this time you must do your act. If you are a singing turn (as I am) you are asked to give two "numbers"-more often but one.

I have played upon a bill in England seeing the first act open the show with two overtures, singing one verse and chorus. I want to know how anybody can expect you to "make good" under those conditions.

Take myself for instance. I sang the same songs in England that I sang when opening for the first time over here, but in England I was never permitted to sing ever two songs at a show. Consequently I never received a chance to show any

Once, I remember, I appeared in the west of England, at one of the halls controlled by the biggest combine in Europe. I was down for fourth turn-two songswhich I did. The audience insisted on an encore, but the management would not allow me one, so I kept bowing and bowing. I asked the manager to allow me to sing another song, but no, he was obdurate, and put on the next act. The audience wanted another song though and would not stop, so after about five minutes of continuous applause (a waste of time), I was allowed another song.

By permission of the management the next night I went on at the same time. I sang the same two songs. As I made my exit after the second, out went all the lights in the theatre and the moving pictures were shown, thus preventing me



DOROTHY VAUGHAN.

SINGING COMEDIENNE.

Just finishing a 20 weeks' solid hit on SULLIVAN-CONSIDINE CIRCUIT, with a singing repertoire that will linger in memory.

from even acknowledging the applause.

This is but one occasion I was kept from making a success. There are lots of other acts I know who are treated in the same way.

In England the programs are run by time, and very rarely are turns allowed to exceed the time-limit allotted.

The difference in America is the very first day I appeared at the Colonial, New York, I was asked by the stage manager how long would my act take. I was not the "headlnier" but shared a thin line on the hills with someone else. Never having been asked that question before, I said, "How many songs do you want?" "Oh about three, I guess," he answered. "Then about fifteen minutes," I replied.

I appeared and am pleased to be able to say I was successful, and occupied the stage for forty-three minutes.

There was no darkening of the theatre and putting the pictures on at the next performance. I was given every assistance and encouragement by Percy G. Williams and his staff to maintain the success I had made.

That's why I'm grateful.

#### WORKED IN EVERYBODY.

Chicago, Dec. 8.

A woman with one of Jake Sternad's acts made a reply to the query of the stage manager of a vaudeville house, which is being repeated wherever variety people congregate. The stage manager asked if the act worked in "three."

"No, there are six of us," she replied.

## THE MOVING PICTURE INDUSTRY WILL VAUDEVILLE MANAGERS

# Trade Conditions and the Present Status of the Men Who Manipulate "The Poor Man's Amusement"

There is no branch of the amusement profession which has grown—and still growing—so fast as the business of exhibiting motion photographs. While this may be a bromide it is nevertheless a statement of fact. The rapid increase of exhibiting theatres and "store shows" has had a direct bearing upon the whole plan of providing amusement.

Towns which were once counted upon as highly profitable stands for travelling theatrical companies have in many cases been turned into invariably "losing dates"; and it may be safely stated that seventy five per cent. of the cities and towns where opera houses are now located have suffered, from the view point of the travelling manager, because of "picture shows."

In the minds of many men in close touch with theatrical conditions the end is not yet; motion pictures are going to be more generally the amusement of the masses as time moves along. Fifteen years ago moving pictures were unknown in America; today the Motion Pictures Patent Co. alone license more than 5,000 machines to operate. To be exact, the number of licenses issued up to Nov. 20 was 5,280. Add to this number the machines which operate without paying tribute to the Edison-Biograph combination, and the

"film trust" is issuing weekly from 1,880 to 2,000 reels averaging 1,000 feet of film each. Nobody knows how much the "independents" raise this figure through importation and their limited amount of American manufacturing. Of this vast output, every really good film is doing potent missionary work toward increasing the number of regular attendants upon the moving picture theatres.

During the past year what was known as the "Edison Licensees" have been merged into the Motion Pictures Patents Co., and viewed from the corner of Fourteenth Street and Fifth Avenue every exhibitor who is trying to make a living without paying tribute to the Edison-Biograph is considered an "outlaw" or something worse. There are a great many men concerned in moving pictures as an industry who do not belong to the great throng paying a weekly fine to the Patents Co. for the privilege of using their own property. These outsiders are generally classed as "Independents."

At present the Independents are known officially as the National Independent Moving Picture Alliance. These manufacturers, rental agencies and exhibitors ontside the pale of the Patents Co. are, however, at swords' points among themselves, niterly disorganized insofar as any-



KING AND BAILEY.

In "WILLIAMS AND WALKER'S CHOCOLATE DBOI'S," under the management of GEO. L. RCHER.

Have appeared all over the United States and met with great success.

Wish all a Merry Christmas and Happy New Year.

grand total would surely go well along toward 7,000.

Millions upon millions of nickles and dimes are spent annually to witness moving pictures; a vast and numberless clientele is being daily added to. The

thing really practical is concerned and seemingly in hopeless strife. At the last general conclave of the chleftains of the "Insurgents" there was a great effort made to send out the impression that something (Continued on Page 125.)

# VILL VAUDEVILLE MANAGERS CONTINUE PAYING "LICENSE"?

More than one manager of vaudeville theatres would welcome a revolt against the Patents Co., and that 's why the return to "licensed" film at the Fifth Avenue Theatre, New York, was viewed with The Patents Co. is organized for revenue only; its earlier claims to improving and controlling the moving picture output with beneficial results for the craft have not by any means worked out in

THE
FAMOUS SISTER
MEREDITH.



IN
HIGH-CLASS VAUDEVILLE.

regret. Not alone are they concerned in the prospect of saving \$104 per year which they now pay for the privilege of operating their own machines, but, as a greater incentive, they would view with pleasure the prospect of fresh films.

The reels shown in the vandeville theatres are furnished by reutal agencies after they have been in general circulation from three to eight weeks. There are seldom "first runs." Before the reels reach the display sheet of a vaudeville theatre they have been the rounds of every "nickel" picture show in town. In large cities, particularly, this detracts from the values of a subject, as there are so many "store shows" that a picture has a pretty wide circulation before it is even one week old. No regular vaudeville house, save in rare instances, receives anything which might be considered at all new in the way of a film.

With the "store shows" the license fee is more of a necessity, as they might not be able to obtain, just yet, a satisfactory number of Independent changes. practice. In smaller cities where there are more than one picture theatre, the exhibitors recently received nothing at all for the \$2 license fee. The same pictures are shown in the several theatres on the same day and the strife for something different from the "other fellow" availeth not. The introduction of an Independent service in any town is the method by which real competition can be established. Otherwise competition is a meaningless term.

The Edison-Biograph combination makes no effort to protect present licensees, for in towns where the business is already overdone it has no hesitancy in granting licenses to as many exhibitors as will sign an application for a license. Protests from those already established amounts to nothing; the Patents Co. wants the \$104 yearly.

The managers of vaudeville houses, however, have an easy remedy; they can use Independent service; save the "license" fee of \$104, and give their patrons a line of new pictures also.

## THE "HOLD-UP" NEWSPAPER MAN

He Is a Growing Menace to the Circus Agent's Peace of Mind. Methods Always About the Same and Number Is Increasing. State Publishers Association Going After the Circus Press Agent Hammer and Tongs.

Circuses have become legitimate business enterprises. They are being conducted, year after year, with less bombast and buncombe and more of commercialism; business men of acumen, good judg-

MABELLE FONDA TROUPE. (JOE KIRK, MABELLE and NELLIE FONDA, and BERT DELL.) AMERICAN CLUB JUGGLERS. Who are meeting with big success in Europe

ment, sagacity and keen forsight fast replacing the "circus man" of old.

There is here printed for the first time a story which sheds some light upon the existing relations between circuses and newspapers. Particular reference is made to publishers who demand from circus owners what they would not dare exact from any other type of business man -"hold-ups" which they could never get away with when dealing with any other class of advertising purchasers.

Some day the methods now employed by circus owners in obtaining press notices for their exhibitions will be revolutionized. When that day comes the newspapers of America are going to lose an annual cash income of \$50,000 from each tent show of the first class, and the use of probably 50,000 circus tickets each summer. Possibly ten men who might then have been employed as press agents will be occupied in some other lines of work and circus proprietors will save their salaries.

Let this prediction stand: Some day some circus is going to strike newspaper advertising, as it is now handled, from its publicity appropriation. That circus will win out hands down and other circus proprietors will follow the lead. Circus owners themselves may not now realize

HARRY

KITTY

SUTTON AND SUTTON

In a revised version of "THE RUBE, THE GIRL AND THE PUMPKIN," an original novelty the a revised version of "THE RUBE, THE GRIL AND THE FUMERIA. In original novelly consely offering substacing special scenery.

Just fluishing fifteen weeks of PANTAGES CIRCUIT. Return engagement has been offered for season 1910-1911. Mr. LOUIS PINCUS, representative.

Agents and managers address care Palace Hotel, W. Clark St., Chicago.

that this step will be taken, but the drift in that direction is sure and strong. The money previously devoted to purchasing

ing appropriation, or some new departure in advertising will be promulgated.

The prevailing method of dealing with



WELCH and MAITLAND.

WEICH and MAITLAND are a popular team of players, supplying as they do an amount of cosmedy, which, as may be glouned from the pletures in the cut above, never falls to "get over."



P. O'MALLAY JENNINGS. (PERCY)

Otherwise known as "THE GREAT AMERICAN DITCK." The marvelously clever English chapple who made "A NIGHT ON A HOUSEBOAT" favorably known, and who is now making "THE GOIDERS OF LIBERTY" famous. Sixth consecutive mouth at the Princess, Chicago. After nine years in American I have finally mastered the bloomin' American siang—"Dash it all." Merry Christmas and Happy New Year to all my friends and acqualatances here and abroad. That goes for GRIFF also.
"They say he is good—We shell goe?"

' also. 'y say he is good---We shall see.'' P.S. All telegrams and letters will be answered by either my private secretary or myself. "Dash it all."

display advertising for the purpose of bribing the editorial department to use liberally of the press agent's advance notices will then be added to the bill post-

This display matter consists of specially prepared electrotypes of various sizes. lengths and widths. They are very often strikingly artistic in design, convincing in text and are ornamental to the advertising columns of almost any paper wherein newspapers has been in vogue for many years. If the style of performance has changed, if "thrillers" have found their (Continued on Page 130.)



EDMUND STANLEY.

Who created the tenor roles in "El. CAPITAINE" and other leading productions (including THIE TENDERHOOF" and "EMERALD ISLE") presented on Broadway.

MR. STANLEY is at present playing in vaudeville in a one-act grand opera.

# LITTLE THINGS ABOUT BIG PEOPLE

By LEE HARRISON.

George M. Cohan believes in Andrew Carneigie's philosophy "It's a shame to die a rich man."

Lillian Russell walks ten miles every day, rain or shine.

Mrs. Langtry owns a racing stable in England.

Blanche Bates owns more real estate in California than any other actress.

Ethel Barrymore has the sweetest disposition of any one on the stage.

Marie Cahill owns a paint store and a brush factory in Brooklyn.

It is a "toss up" who is the richest actor on the American stage. It lies between Francis Wilson and Frank Daniels.

Henry E. Dixey was the first comedian who ever did a burlesque ballet.

John Drew smokes only three cigars every day, one after each meal.

Edouard De Rezske once told me that his regular hour for retiring was 3 a. m.

Georgia Caine has a home at Elmhurst, a cottage at Saratoga, and a fishing camp at Lake Edward, Canada.

Adeline Gence never goes on the stage without asking someone to kick her for lack.

Bessie Clayton writes all of her dance music.

Mile. Dazie is credited with the most effective pair of eyes of any dancer.

Edward Abeles was once the society editor of the St. Louis Globe-Democrat.

William Collier never walks past a telegraph pole that he does not stop to touch it.

David Warfield is the champion single handed pinochle player of America.

Blanche Ring has three gold medals received for swimming, roller skating and sailing a boat.

William H. Crane is rated as a class A bridge player.

Sam Bernard speaks Italian, German and French like a native.

Dick Bernard will bet more money on a horse race or prize fight than any one in the theatrical profession.

Ada Lewis never has "the blues." She is the champion-always-smiling-ready-to-hear-something-to-make-her-laugh-actress.

Marie and Alice Lloyd have more sisters on the stage than any other sisters living. Walter C. Kelly once told me if it were a question with him whether he choose to be a real judge or a stage judge—he would choose the latter.

Tom and Fred McNaughton have the reputation of being the "two original dressing room jobbers." They always keep people in hot water that dress with or near them.

Ted D. Marks cut his moustache of once in twenty-five years.

Bickel and Watson were the first two men to burlesque music.

Marie Dressler has invented a new device for darning socks without removing them.

Jack and Nora Bayes Norworth claim that they haven't left each other's company for over two hours at any one time since they married—a year ago.

De Wolf Hopper, is the best curtain speech comedian before the public.

Raymond Hitchcock has not in the past three years used any make-up on the stage.

Barney Bernard arrives in his dressing room at 6.30 every night to make up.

Mike Simon, the stage manager of Hammerstein's Victoria has his summer home on Hammerstein's Roof Garden.

Joe Weber has retired from the stage for the balance of the season.

Elsie Janis' home is in Columbus where she has a magnificent residence.

Louis Mann is a dog fancier and has a kennel of thoroughbred bow wows.

LEE HARRISON.

America's best known actor-newspaper man.

Emma Janvier always "knocks wood" before going on the stage.

Billy Gould claims he is the first man who ever did a conversational dance.

Robert Hilliard was at one time the champion amateur boxer of Pennsylvania

James T. Powers once tried to swim the English Channel. He quit after five niles.

Grace Cameron was the first prima donna to discard opera for vaudeville.

Corinne was an operatic star when ten years old.

Charlie Grapewin and Anna Chance have one of the largest chicken farms in New Jersey.

F. Ziegfeld, Jr., is the past master with a rod, reel and gun.

Cliff Gordon and Bobby North are proprietors of a burlesque show, "The Merry Whirl" and own a delicatessen store. Lew Fields has proven such a successful producing manager that he says he will retire from the stage at the end of this season.

G. P. Huntly has made one of the biggest hits in America of any English comedian since the days of Fred Leslic.

Master Gabriel is considered the biggest little man among small men in theatricals.

James J. Morton, "The Boy Comic," has never used greese, paint or powder during his stage career as a monologist.

Fred Stone is the best general all around athelete in the profession.

George W. Monroe holds the record for bass fishing at Asbury Park.

"Hap" Ward is interested in more theatres than any other comedian.

Eddy Foy has eight children, six boys and two girls. The boys all look like Eddie, and the girls look like their brothers.

David Craig Montgomery is a great lover of the race track. At one time he owned a half interest in "Roseben."

Harry Vokes once worked in the post office at Chicago.

Lew Dockstader is known as the "quick est study."

George Evans studied for the operatic stage.

Eva Tanguay says she never tires of her work.

Dave Lewis is an expert accountant and hand writing expert.

Snitz Edwards knows every race horse personally.

"Issy" Ward was warden once of a jail at Warsaw.

Julian Mitchell was a great character actor twenty years ago.

The two richest chorus girls are with "The Silver Star" company. Their stage names are Kathryn and Adelaide Warren.

Andrew Mack made one of the greatest hits ever made by an American in Australia.

John Hyams and Lelia McIntyre have a little daughter four years old.

Max Rogers is a base ball enthusiast. He saw every game at the Polo Grounds last summer.

Eddie Leonard once had a minstrel troupe.

John T. Kelly refused to run for Mayor of Elimburst last year.

Max Hoffman is the champion heavy-weight musical composer and director.

Otis Harlan is interested in several

Adelph Zink made his first appearance on the stage when three feet high.

Fred Hallen owns two flat houses.

Carrie De Mar has the finest collection of pearls of any professional woman.

Ben Teal is known as "The Colonel."

Cecil Lean and Florence Holbrooke are the "original married lovers."

Rose Stahl's fad is vaudeville.

Ethel Levey studied for grand opera in Paris for two years, and then returned to vaudeville.

Amy Leslie, the Chicago dramatic critic, was at one time a very clever ingenue.

Fred Niblo practiced law, lost his first case, and tried the stage.

Lillian Lorraine is the proud possessor of a collection of the finest Russian sables of any actress.

Grace Rankin owns three flat houses in Brooklyn and is building a fourth.

# "\$2 VAUDEVILLE" COMING? ITS POSSIBILITY AND SCOPE

BY ROBERT GRAU.

(Robert Grau is the author of "Forty Years' Observation of Music and the Drama. (Robert Grau is the author of "Porty Years" Observation of Music and the Drama."

That period covered by the volume conveys to the lay reader of VARIETY the authority under which Mr. Grau engages on the highly intresting subject of "\$2 Vaudeville."

His experience in vaudeville has been proverbial—and tremendous. That Robert Grau is not now one of the vaudeville's biggest moguls has adways been said to have been no one's

The astute J. Austin Fynes, mentioned by Mr. Grau in this story, has been credited with first suggesting to Mr. Grau the procuring of "big names" and stars for vaudeville, and as Mr. Fynes may be said to have created a condition in vaudeville, which eventually placed the business and his employers at the very top, so likewise did Mr. Grau improve the standing and the prestige of the raudeville agent, leaving him, when Grau

In writing this article we do not doubt but that Mr. Grau accepted as a presumption that all would understand New York is the cosmopolitun city of America and the world; that the transient visitors alone would nearly support a hall of this nature in the present times, and the engaging of "exclusive" acts mentioned would not preclude an understanding with foreign music halls for a mutual interexchange.—ED.)

In my volume "Forty Years' Observation of Music and the Drama" the pro-

ROBERT GRAU.

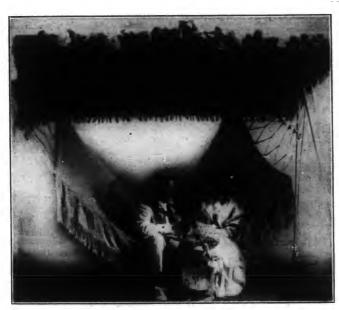
phecy is recorded that the "era of \$2 a seat vaudeville is not far off." I have been

asked many times since to expand upon the subject.

One has to indulge in the retrospective to gather force for prophecy, hence it is necessary to observe the extraordinary progress which has obtained in the last half century and to note the various stages by which the "Varieties" of the 60's advanced to the modern vaudeville of 1909. The admission to variety theatres in the 60's (even 70's) was as high upon the average basis, if not higher, than the same figuring would to-day disclose.

At what is now the Union Square Theatre, New York City (a 10c. moving picture house), Robert W. Butler maintained for a full decade a variety theatre with dignity and a profit at a scale of prices ranging from 25 cents to \$1. The late Josh Hart, at the Theatre Comique (585 Broadway) New York and at the Eagle Theatre (afterwards the Manhattan, lately demolished for mercantile progress) was enabled to present the most remarkable programs thirty-five years ago at the same prices for seats which obtained at most of the legitimate theatres in those days.

Tony Pastor, even while on the Bowery,



GOODHUE AND BURGESS.

Best wishes for a Merry Xmas and a Happy New Year to their many friends. The above picture is a likeness of the team, who have been meeting with flattering success everywhere the past season in their clever singing and daming movelty, "IN A HAMMOCK BUILT FOR TWO."

The next and tasty dressing of the act calls for expressions of approval from the opening, and their clever and conscientious efforts never fall to win unanimous approval.

Now playing return dates on eastern time.

maintained a dollar scale for orchestra seats, and at what is now Tammany Hall, Jarrett & Palmer (aided by the patriarchal Leonard Grover, who still lives) presented variety shows four decades ago that compare with any that are to-day to be seen in the best vaudeville.

There were, however, not over a dozen really first-class theatres devoted to by capturing the stars from the legitimate stage who were willing to risk loss of prestige in exchange for a doubled honorarium. The practice soon became epidemic.

The result of this progress may well be surmised; others entered the field of management, the theatres multiplied, and the salary limit of "acts" climbed. Then came the most serious competition which



JAMES VALDARE.

GERTRUDE VARN.

VALDARE and VARNO.

A team of sensational and comedy trick bicyclists who have been appearing in the middle-west for the past four years. JAMES VALDARE is one of the pioneers of modern trick cycling and first introduced the present day wheel to Europe in the fall of 1896; he has appeared all over the world.

VALDARE and VARNO were the past senson with the HAGENBECK-WALLACE SHOWS. They are at present playing west towards Vancouver, from which port they sail for cilian to join one of the principal circuses, ("HARMSTON'S") under a year's contract.

varieties at this period. These were veritable schools. The majority of our leading coinedians began their careers in them. Among those I may name Joseph Murphy, J. K. Emmett, Sr., Francis Wilson, James T. Powers, Eddie Foy, Tim Murphy, N. C. Goodwin, May Irwin, Sadie Martinot and a host of others.

The variety theatre of forty years ago while it did not present the spectacle of players from the legitimate stage, making the excursions into its field which to-day so persistently prevails, nevertheless had authors under regular salary who turned out week after week afterpieces, farces and what are now called "sketches" with amazing rapidity. These were rendered by all of the stars who graced the "Olio," however prominent they may have been.

In 1891, there began in the city of Boston in a small upstairs hall (then called the Gayety Theatre) what in due time became known as "The Continuous Performance." The enterprise was launched by Mr. B. F. Keith, a showman who had passed through a long career of vicissitudes in the circus field. The scale of prices was at the lowest that had ever been up to then recorded, the highest price for seats being thirty cents.

Shortly after entered into the "continuous" F. F. Proctor, who had been conducting a legitimate theatre on West 23d Street in conjunction with Charles Frohman. It was Mr. Proctor who first presented a distinguished star from the legitimate stage in a continuous performance. It was Signor Italo Campanini, the famous tenor of Italian Grand Opera whom Mr. Proctor had tempted to sing at his 23d Street Theatre.

At this time there came to Mr. Keith's aid a brilliant newspaper man, J. Anstin Fynes. He began to "uplift" vaudeville

the vaudeville theatres has yet encountered -"The Moving Picture."

It was with "Lumière's Cinématographe," in 1893, at the Union Square. that the history of moving pictures began to write itself. It calls from the writer the prediction that ere another lustrum passes, vaudeville will be divided into two classes; the one kind presented in large auditoriums, a combination of vaudeville with pictures at prices ranging from 10 to 30 cents, while at the higher grade theatres and new ones to be built, a far better performance than has yet been seen can offer the only solution to the problem as to what must be the future procedure of the vaudeville magnates who have amassed great fortunes, and who intend to maintain their position.

How can a vaudeville theatre reach a status where \$2 a seat can prevail? From what sources will the vaudeville manager of the future draw his attractions? The answer is difficult but not impossible.

New York is at present bare of "music halls," such as London, Paris, Vienna and Berlin abound with. In the days of Koster & Bial's, receipts of \$15,000 a week were not uncommon and when New York was not one-half its present size. Despite Oscar Hammerstein's failure at the Olympia (now the New York Theatre) he also played to similar receipts. Not only has it been possible in the past to obtain \$2 for a seat, (\$1.50 regular box office price, with \$2 often obtained) but the largest attendance which these music halls ever held came when the scale of prices was at its highest.

What sort of attractions can be enhated to justify that scale of prices? To commence with, foreign attractions would be brought to New York with the under-

(Continued on Page 120.)

# THE ART OF VENTRILOQUISM

By ARTHUR PRINCE.

I have been asked to write about venriloquism.

Instead of writing about it, I would much rather speak about it through my "Figure." (I beg your pardon, Jim.)

The art of speaking seemingly with another's voice is, perhaps, as old as speaking with one's own voice. The ventriloquist can also sing with another voice. For my own part I could sing with Caruso's voice, for instance. (So could anybody, Jim.) But I do not wish to arouse any professional jealousy, so I shall allow Caruso to live. (Isn't he kind, Jim?)

and thy speech shall be low out of the dust, and thy voice shall be as of one that hath a familiar spirit, out of the ground and the speech shall whisper out of the ground." (He'll be a great writer "one day," Jim.)

Vctriloquism as Valentine Fox gives it to us, is in most places impossible. No ventriloquist can "throw his voice" behind a person, the other side of a room or street.

The art of "voice throwing," or distant ventriloquism, is in taking a deep inhalation of breath and then allowing it



AMELIA BINGHAM.

This American actress has won pronounced success in England, where she is booked solid for one year, appearing in the principal music halls.

After finishing her vaudeville contracts, Miss Bingham will return to America, then to be seen in a play already selected and in which she will star.

Well, to get back to ventriloquism, the Art, with a capital "A" (according to authentic records in libraries and museuins all over the world), was used by the Egyptians, the Assyrians and the ancient Hebrews, and that's going back some. The modern Hebrews know it, too; and that's coming up some! But then the modern Hebrews know everything. (Get back to the track, Jim.)

Ventriloquism was formerly used in connection with religious ceremonies instead of the theatrical entertainments: priests could make voices come out of idols and thus make money come out of the worshippers. In those days golden images could be made to voice the sentiments of ecclesiastical dignitaries, just as in these days wooden dummies can be made to voice the sentiments of theatrical performers. Formerly ventriloquism was used to draw tears, but now it is used to draw laughs-and salaries; the bigger the laugh the bigger the salary. (A boost with an old joke, Jim.)

What is undoubtedly a reference to ventriloquism may be found in Holy Writ, in Isaiah, xxix, 4, which reads as follows: "And thou shalt be brought down and shalt speak out of the ground, to escape slowly, the sounds of the voice being modified and muffled by means of the muscles of the upper part of the throat and of the palate, the tighter the throat is closed the farther away the sounds (seemingly). It is then up to the ventriloquist to mislead you as to the man being "on the roof," "under the ground" or "in the box."

Maccabe and Kennedy were wonderful in the old days at the "distant voice," so was Lieut. W. Cole with his "street cries." I used to watch Cole quite a lot. The only man you have nowadays relying on the distant voice as his best work A. O. Duncan. I should like to hear Duncan do a little more of this in his show: it's clever.

I remember doing a show of distant ventriloquism at a private entertainment. and had just finished the imitation of two men talking outside the window when a woman laughed heartily in the next house. The room where the laugh came from was situated at the back of the audience. Everybody turned, then looked back at me and the applause fell thick and fast. Of course, I bowed (Mcan scamp. Jim), and to this day I thank the (Continued on Page 114.)

WINS BY WARFIELD'S "PIPE"

By JACK TERRY. (JACK TERRY and MAREL LAMBERT (Mrs. Terry).

I ran away from home and went to San Francisco when I was a young boy to try my luck at becoming an actor; for to act-with anyone, anyhow, anywhere, was my great ambition. But to sing I was destined against all my natural desires, because I was the possessor of a tuneful high voice.

I was one of several young aspiring thespians who hung around the old Baldwin Hotel, trying to copy the mannerisms and vernacular of (to us) the wonderful Uncle Tomites.

Two of the then youthful party are now among our five most promising managers. A third, David Warfield and myself formed a sort of mutual admiration society. I always thought Dave most wonderful with his mimicry and character skits while he said I could charm snakes with my top notes.

One afternoon, at very low tide, we were "put next" to a chap of the wellto-do dude class, willing at the least sign to "dip down" for the best at the Baldwin Cafe. He also believed if given the opportunity he could act and wanted to star at the head of his own company.

Dave and I were commissioned to write him a play, price not mentioned. We were invited to the home of our new found acquaintance. It was a "swell" Turkish bath. There we lived, cat, slept and bathed for a week, without money. It was very fortunate; we had none.

looked ripping. I also had had a glorious "Hello, Jack!" said Dave. "Congratulate me. I have just received a legacy of \$80,000," and he looked me straight in the eye when he said it. I was dumbstruck. "What will you do with it?" I asked. "Oh, I'll just put it in the safe deposit," he replied, and invited me in to drink a pail of tea with him.

Three years passed before we again met, this time in Milwaukee. Almost immediately I inquired what had become of the \$80,000. This time Dave laughed. He told me he was something of a psycologist and had formed the desire for \$80,000 so strongly in his sub-conscious mind that he actually believed he possessed

During the next few months Miss Lambert and myself were engaged by a London agent, (the late Harry Cadle) to appear for six weeks in England on the Moss-Stoll tour, and we were among the few fortunate American acts of that year to score, and booked tight for four consecutive years immediately (the mistake by the way usually made by an American act when it makes good before an English audience). "Four years continuous" sounds so nice.

Like all other artists we made desperate efforts to raise our salary after the four years with the usual consequences; big gaps in our dates and every now and then an enforced holiday.

Talking it over one morning at break-



KOLLINS and KLIFTON.

NING ROLLINS and MABEL KLIFTON have banjoed their way into the hearts of the American public for the last five years and are recognized as the leaders of the acts of that class. MR. KOLLINS was formerly of Polk and Kollins, who converted the banjo from a humble negro instrument to a position in the music world, which it well retains with KOLLINS and KLIFTON playing the best houses in America year after year. POLK and KOLLINS were the first to render heavy overtures on banjos, and the act was featured for a decade in the two-aday houses. DAN POLK fled two years ago.

Three years previously MABEL KLIFTON arose to a point where she view with the older banjo players in ability, and Mr. KOLLINS found a partner for his act as well as partner for life. Mr. KOLLINS writes many banjo selections and is the author of several instrumental numbers, among them "THE TWIRLER." "SLOW DRAG," "GRAND ENTRY" (march), "WHIZZER," "THE GYPSY'S SERENADE" (concert waits), etc., etc.

We wrote reams of play. I felt the importance keenly because I had been an actor of six months experience. I believe he really produced the farce, fortunately when the authors were safely in distant

About four years later I met Dave on Broadway. My prophecy about his future was becoming very apparent. Dave

fast my wife suddenly struck upon the idea of trying Warfield's \$80,000 dodge to get ourselves talked about. We would try his psycological scheme and see how it

The first person I met I repeated Dave's words but I trimmed down to \$35,000, thinking I could worry along on that for (Continued on Page 102.)

## THE PRODUCER HAS GONE

The vaudeville producer is no more. He has gone, pushed out of the business in two years' time, as it was predicted he would be.

When one speaks of the decadence of vandeville, the endless chain of familiar faces, recurring over and over in the best of the houses for the past two seasons, do not forget the departed producer, who could have changed the situation.

A few people who like to gamble on small investments with what they think is a staple commodity hang on; an artist here and there is rash enough to venture, and a manager who is given assurance if he can do a certain thing, horde was willing to take the chances. They have left, one by one, for the managers increased the chances of failure until the hope for success was so slim it could not be taken at all.

And the managers pretend to prejudge. They have surrounded the producer with unlimited annovances to "show his act." A week "here" at a starvation salary. another week before everyone can be certain, and still another with always the hope to "get in." When that happens, the act has layed off several weeks, the company disbanded and what may bave been originally a valuable piece of property gone to seed. In the reorganization the



BAPTISTE and FRANCONI.

Irresenting a comedy acrobatic act. BAPTISTE is the originator of head walking and gained considerable publicity by walking on his head in the streets of Paris and Berlin.

BAPTISTE and FRANCONI have been a feature act for twelve years. During that time they have played all the large circuits of Europe and America. Just finished a successful tour of the ORPHEUM CIRCUIT.

time will be obtained, continues to turn out "new acts," but the live producer, the one who has an idea to build up a "production" with has totally passed øwaν.

Two causes have brought this about. The fear of a monopoly is one, and the discouragement by the managers of high priced acts the other. If the day ever arrives when the obituary notice of vaudeville is written, it may be headed, "Killed by the managers."

The duplication of acts; the encouragement of piracy, and even the managers themselves stealing ideas to cheapen prices have all aided in the extinction of the vaudeville investor on the stage. He has seen it; has been told, "if you put out a good act, they will steal it from you"; he knows where novelty acts have been "copied" and played on some of the best circuits-and finally the producer has left vaudeville for good.

Producing is a hazardous undertaking. with the percentage always against success, but a couple of seasons ago a

wise managers claim that as this or that principal has been replaced, the act should work more cheaply than at the first figure set, and so on, including a long list of aggravations containing "hold "grafters" and everything that vaudeville as a commercial enterprise should not have.

The near-sighted managers are slowly but surely killing the better part of it, leaving the smaller houses and managers to build it up.

When the vaudeville system shall have been firmly placed in an orderly way, and "reports" settled upon for the best advantage of the players and the best information of the managers, then there will be a decided step forward made. No house manager be able to "make" or "break" an act or cost it several weeks to throw off the influence of the "bad report," no office boys with insufficient confidence to return a decisive answer one way or another to "look over" acts, nor a hundred other things, but just a system that is a

Rima

## "GIVE AND TAKE"

BY TOM McNAUGHTON. (Of the McMaughtons.)

(Alfred speaks)-Well cull, wot we going to do next week? We're out forever after this, ain't we?

(Chris speaks)-Yus, mate, but somethink may turn up. I wrote to Stoll and Barassford, telling 'em we was open, so if elther of 'em come up we might get a wire.

Al-Gawd blimme, I only wish we cud git the charace in one of them theatres. I'll bet our statue dance on the raft in mid-ocean and our song, "The Garden Gate at Sea," 'ud give 'em corns on their 'ans applaudin' us.

Chris-Well, I'll tell you wot's my idea. If nothink turns up next week wot's the matter with us going out and charncing our luck in America? I'll bet there's nobody doin' a show like ours there. 'Ow much 'll it corst to go to New York?

Al-Why, about twenty quid and we've got thirty-two pound in the Penny Savings Bank. So let's give it a charnce. According to wot I 'ear about it the audiences is easy over there. Look at the pros wot's over there now as couldn't 'ardly touch 'em over 'ere. I wish some of them Hamerican managers 'ad a seen us when we was at Paisley. Wasn't we a 'it. We've got an act wots different to wot they've seen over there, goin' by wot

in a place wot's called the Long Acre Building, Broadway. 'Is name's Joe Wood. There carn't be no 'arm in goin' ter see im. (They reach the Wood sanctum.) "Mornin' Mr. Wood. Our names is Glve and Take and we-re a couple of English knockshouts and dancers."

Joe Wood-Are you eccentrics?

Al-No, we're both Roman Catholics and our act is so funny we 'ave to larf at it ourselves.

(Mr. Take writes to a friend in London.) New York, July 2, 1909.

Dear George-Well, we opened in New York at a place called New Rochelle. We had to go on four times in one day. We was first turn. The first time we went on there was about twenty people in the house. We went pretty good, only when we was supposed to be in the moonlight for our dance, they put on a yaller spotlight cus we was singing "Dancing in the Moonlight." The people larfed, so we did all right. The stage manager said we'd be great at Huber's. I suppose that's a big house in New York. After the last show at night the manager came round and sald our show was no good for his house. "Here you are" said he, "Here's five bucks and you can think yourselves lucky to get anything." Well, he gave us a green



CHARLES and FANNIE VAN.

The above team, who are at the FIFTH AVENUE THEATRE NEXT WEEK (Dec. 13), have been meeting with big success, and a laughing hit from coast to coast, with their novel skit, "A CASE OF EMERGENCY." Mr. Van plays the character of Stage Carpenter, and is ably supported by FANNIE VAN and CHAS. T. LEWIS.

I seen when I was in London. I saw Clarice Varnce, Rose Stahl and Walter Kelly. Them's Hamericans, but they're different to us. Now wot d' yer say. Shall we go. All right, we'll book our passage on a cheap boat and change our name and creep ln and surprise 'em.

(Two Weeks Elapse.)

Chris-So this is New York! Looks like Glarsgow, don't it? Glad we got 'ere safe any'ow. Let's go see one a' the agents. I got the name o' one of 'em 'ere bit of paper and we went to a bloke named Paul Tausig who's the agent for the ships and arsked him to change it, and when he did blimme, it was only a quid. No more America for us. We're coming home next Monday for nothing. All we has to do is to feed a few bullocks-it's a cattle boat-so expect to see you soon. So long till we meet.

Your matey,

Alfred Take of Give and Take, A Kouple of Komical Komedians in Any Country except America.

## WHAT IS A "HIT"?

Spokane, Wash., Oct. 4.

Editor VARIETY

Would you kindly decide a difference in opinion in judging how an act goes.

"C" claims that if an act (a male quartet, for instance) don't "go" through the act, but take their bows on their finish, they are a "hit."

"M" claims, that if they "go" big all through, every member getting a round of applause and they finish with one bow they went better than the former.

M. E. Hayes. (Bootblack Quartette.)

The letter printed above touches upon a problem that has puzzled anyone who ever gave it any thought. What is a "hit"?

Very often a proper "finish" to an act would cause it to be a very big success right up to the finale. In these cases, referring to the turns which are a hit throughout but fall away at the close, it is frequently the case that the matter preceding has been too "strong" for a "good finish" sufficiently capable of upholding an adequate ending.

One often hears "A good finish, but a trifle weak at the opening." That is where the ending of an act has left a firm impression. The reverse side is where the remark is passed, "Started off well, but died at the finish." Relatively that "started off well" may have been correspondingly equal to "A good finish," but throughout to bring the absence of a proper finish to the attention as something necessary.

In the question asked by Mr. Hayes, if an act which doesn't receive undoubted appreciation until the end (when four bows are taken) is a hit, it could be answered that that act, having taken four bows at the finish, is a hit, figured by the customary standards of gauging successes in vaudeville. Still, if the quartet of bows were received through some peculiar, or meritorious oddity in the finale, what has the act to depend upon when that special thing securing them the applause shall have lost its usefulness. Either something to succeed it must be secured or the remainder of the act strengthened up. Where an act does not go" during its time, and especially a male quartet, there is a glaring fault somewhere, either in the voices, selections or comedy. With that, which must be acknowledged, something unusual and away from early proceedings must have brought the four bows.

In certain acts where the attention is held or centered closely, preventing an interruption by plaudits, the approval is expressed at the finish, though that finish may be weak. If the finale is a climax, so much the better.

With the claim of "M." that a round of applause after each number, concluding with one bow at the finish, proved the act



TOMA HANLON.

Who presents exclusive male types in vaudeville, and is the AMERICAN VESTA TILLEY.

MISS HANLON is completing a long western tour, leaving box office records behind in several hothrough the enthusiasm and appreciation her impersonations met with.

the act with "a good finish" is ranked higher than the other one.

It is the finish which counts the most, for that is the last impression left with the audience, managers and agents. If the turn falls away towards the closing, its reviewers may forget the good that came earlier.

This is not always true. The exception is where the act is strong enough a larger hit than the "four-bow-finish." there may be a difference of opinion. The continuous applause indicates an act well liked, with a weak ending. It would come under the heading for a manager of a turn "that pleases and could fit in nicely," but would attract little notice to itself otherwise. To draw one bow at the ending isn't sufficient to call for an encorein the way "bows" are now taken in

vandeville. Around New York lately acts seem to think the culmination of their efforts to please is to make a speech, thanking the audience, etc. This has developed into a comedy bit, but the "speech thing" is looked for, some act studied himself, knowing to a nicety how hest to use his natural advantages. Promoters are another class who make profitable use of it. All the men in the "hailfellow-well-met" class, whether business demands it or no, have that "personality"



HENNINGS, LEWIS AND HENNINGS.

ROSS LEWIS, MAMIE HENNINGS and JOHN HENNINGS comprise the trio of HENNINGS, LEWIS and HENNINGS, who have for eight years delighted theater-goes in all parts of the country with the comedy sketch, "MIXED DEINKE." It is worde one of the laughling hits of vandeville and managers frequently refer to it as "having sufficient comedy to balance three or four serious acta." ROSS LEWIS and JOHN HENNINGS are wo of the best known eccentric dancers in the profession, while MAMIE HENNINGS: buck dancing is a revelation of the sufficient offering is only incidental to the laughable comedy.

The three players are at bome when it comedy.

HENNINGS, LEWIS and HENNINGS are about to produce a big new dancing dramatic sketch, with special scenery and effects, written for them by CLAUDE and FANNIE USHEE.

jockeying about during the "bows" to draw the audience on into insisting upon another. The "another" at the psychological moment (i. e., when no more bows seem likely) is the speech.

Genuine applause can always be distinguished. An audience will make itself felt when further entertainment is wanted. Many acts are now placing the best of their material in an encore, really dividing the turn into two parts.

Many things go to making a "hit" for the artist or act. Sometimes it is one item among many. A song can do it; a dance, character, or bit of comedy. Sometimes it is "personality" or "magnetism."

Mentioning "personality," which covers "magnetism," it is really wonderful how important the personal or natural gifts a player possesses in his individuality, altogether outside his stage work, operates in his or her favor. It is almost as remarkable how few people of the stage have given these attributes possessed by them for a successful stage career, without considering ability, any great attention.

This "personality" makes itself evident in every walk of life. Perhaps the "confidence man" discovered it first. He which permeates and pervades the atmosphere when they are about. Even the man of whom it is said "He's a nice fellow; too bad he's a crook" has the "personality" which causes the opinion of "nice fellow."

Some stage people have it only behind the footlights. Sometimes the rays of "personality" comes from the facial expression, or the face itself; but it can be contained in the movements, and in every action.

To an observer "personality" plays the greatest part in the "hits" in vaudeville. Else how is it so many "hits" are made and sustained at big salary. "Single acts." men and women, are aided by this probably to a much greater extent than could be found in a sketch player. It makes itself evident always in anything musical, or with comedy.

But "What is a hit?" remains an unfathomable query, and may always be in vaudeville. What is a hit with the audience is not always a hit with the management. If that were so, there are acts appearing "No. 1," "2" "3" or in other positions besides the headliner and

(Continued on Page 112.)

## "MY ROOM"

BY J. C. NUGENT.

In one of my sketches, "The Rounder," after much that is meant for comedy and is frequently so received, the "switch" is necessary. As I do not dance or carry a "breakaway" scenic effect, I must, for contrast, spill a moment of pathos, which makes me say, in answer to her scornful "call":

"Little woman, pity the man who drinks -and laughs-because his heart is hungry for his kind, and he has no kindred. He laughs sometimes to keep from crying, and he drinks---weak fool-because he is alone. Afraid of the four walls of his room; mocked by the dream of a home; in love with shadow women; until some real woman crosses his path and makes him remember his manhood."

Many a "souse" has begged me for those lines, as for seven years I have

of mine, with sometimes many windows, looking out on the tropical beauty of the Pacific Coast or Florida; sometimes on eastern roofs and chimneys; sometimes on New England snows; sometimes out on a bright, mad, clanging street. Sometimes its own window is flush against a brick wall.

Sometimes it is cheerful with white curtains and soft carpets; again there are bleak walls and a scant rug, and a gas jet instead of the brilliant bulbs which chase gloom from the nooks-a gas iet. with its grim suggestion of suicide.

And it is empty. No one waits me there except the vague but living presence of my thought world. It seems as if I had been waiting for myself to get back. It seems as if I were glad to get back and meet myself.



BEN HARRIS.

NOTICE.—HEN HARRIS nearly had opposition, but everybody is satisfied. The only first-class vauderille theatre in Atlantic City, booking nothing but the best of acts. No headliner too big for this bouse, open all year round.

YOUNG'S PIER THEATRE, ATLANTIC CITY, N. J.

almost constantly delivered them to the unsuspecting from ocean to ocean. Sadeyed traveling men and club men and plain loafers, each stating, with a couple of fine "booze tears," that they liked the "stunt" because they knew how it was. The "four walls" of the lonesome room had often chased them to the bar. That and nothing else.

The married man who lives at home laughs at the comedy, alleged or otherwise, but he doesn't care for the "four walls" speech. He doesn't understand the lonesome fellow's kick. It's the company at home that chases him to the bar. "Booze" has an argument for any case that may come up.

But the "lonesome room" idea. like the "tired-business-man-who-only-wants-lightnonsense" has little foundation in fact. For when I leave the stage each night I hurry to my room as to a friend. My room is an enchanted palace.

It is a changeful thing, this sanctum

There is personal recognition in the pipes, and pencils, and sheets of white paper, the slippers and old books in the grip, and new magazines on the dresser. And sweet security in the bolt which shuts out the commercial hore of the hotel office. It is haven from the gaping gawks or self-absorbed laymen who see only the clown, and can never know the man who walks always alone amongst

It is the land of dreams, where my own people come to me-my room. The bright children of my imagination; the people of the world of books, and, as the smoke curls, God's great gift of memory brings back the golden hours, scattered here and then, when congenial companions broke the drear way of the trouper's life, and the friends we have known came trooping in.

They leave their faults behind. Just their bright optimism comes to me-and (Continued on Page 102.)

# "LONDON": "MR. BUTT AND CO."

BY JOE KEATON.

(Of THE THREE KEATONS)

A luring letter from Alfred Butt, manager of the Palace Theatre, London, started that-for-me comedy drama (mostly drama) which resulted in the Three

Keatons going three thousand miles over the seas to play one performance.

It happened through Mr. Butt's letter asking if I would accept one week for



LA ESTELITA.

SPANISH PANTOMIMIST AND DANCER.

LA ESTELITA is comparatively a newcomer in American vaudeville, but has been favorably compared with any Spanish dancer seen over here, especially those of the group who combine pantomine with dancing in depicting a story.

In "THE DANCER AND THE TOKEADOR." which LA ESTELITA presents, she is ably assisted by SENOR GARCIA.



ALBERT WESTON

"THE DRUNK." ("Night in an English Music Hall.") "THE TOUGH."

"THE TOUGH."

("Night in the Slums of London.")
Read what the papers said in Toronto, Canada:
"ALBERT WESTON IS THE ONE man today
in show business that can please ANY AUDIENCE
wille acting as a swell intoxicant. See him this
week at The Majestic Music Hall doing hundreds
of bard fails, which is certainly o 2 of the best
and at the same time the funniest acts on the
stage."

Merry Xmas to All.

forty pounds (\$200; below my figure over here). It also said if I would make the jump (from near Chicago to London) I could stay there "indefinitely," provided there was any merit in our act.

I had \$1,400 in cash at the time I received that letter. So the journey commenced. Arriving in New York, my friends wished me "God speed," and also wished me success. If they had known Butt they would have wished him something too.

I rushed down to Paul Tausig, the steamship agent on 14th Street, and purchased four full tickets when I needed but three. The ages of my children were two, four and fifteen. All this happened last spring.

It was while purchasing the tickets I heard a fellow standing next to me talking out loud. "Say, can I exchange some pulp money here for real Yankee coin?" said he. Turning around I recognized Hal Godfrey. "What are you doing here?" said Hal. "Going to London," said I. "Oh! Mercy on you, Joe," said he; "I've just got away," and Hal walked out with a look of pity on his face.

I said to Tausig: "Can I get my money back?" Tausig said: "Not very well now; you see the deal has been made." That

(Continued on Page 106.)

# ENGLISH MUSIC HALLS THROUGH AMERICAN EYES

BY WILLIAM GOULD.

It is a very poor business proposition for an American act to go across the pond on speculation. The English halls are booked a year or more ahead. Only one hit in twenty over there can secure immediate time at the salary asked.

If you have the money to look upon

In the first place you have the day to yourself-barring Saturday, for which you receive extra salary. The treatment of an artist from the various managers and attaches is very courteous. An artist is treated there as a grand opera singer is received in America.



CROSSMAN QUARTET.

LANNOM. ROBBINS.

STEVENS. CROSSMAN.

"THE BOYS THAT SING AND PLAY." Third successful season in vandeville, and always working. Merry Ximas and Happy New Year to all friends.

the venture as a vacation, and want to book a year ahead without seeking immediate time, then, and only then-are you on the right road to your ambition.

The work is easy, outside of the "Syndicate Halls," (Payne tour). The salary is not as high in England as it is in America, and living is just as expensive (if you stop at good places), but the life you can lead there is better, as I will endeavor to show.



AMERICA'S REPRESENTATIVE COMEDY RING GYMNASTS.

Season 1909-10 with H. T. Woodhull's "LID LIFTERS."

The audiences, in the stalls, are very responsive, in general but the gallery "low-brows" in some of the provincial towns are simply awful, "booing" anything they do not like or do not understand--but if you please them, you are remembered for ever.

Every act has its own individual specialty. It may last until the artist dies, for it is fully protected by law. A song is one man's exclusive property. No one else dares to sing it without the owner's permission.

The railroad jumps are very short. The railroads all offer reduced rates to members of the profession that belong to the Music Hall Artists' Railway Benevolent Association. (It costs \$2.50 to join.) As a member of this association you may travel first class for second class fare, and second class for third class fare.

The artist's afternoon is his own. A great many spend it in some form of recreation, motoring, racing, fishing, hunting, biking and golfing. The better class, or the luckier class, whichever you

(Continued on Page 120.)

# FAULT FINDERS; THE FAILURES BY WALTER C. RELLY.

In presenting my views of vaudeville, as I have found it in the British Isles, I hasten to assure my general readers that I am actuated solely by the desire to en-



FOUR DANCING BELLES.

THE FOUR DANCING BELLES: a "girl act" of more than ordinary merit—is now playing the SULLIVAN-CONSIDINE circuit, where it is spoken of by press and public as the joillest cutest, sweetest, singlest and danciest crowd of "belies" ever on the coast.

The act is under the direction of MARILOU WRIGHT, and includes MISS WRIGHT, ANNA MAY, SELINA and ROSALIE.

Special scenery adds attractiveness to the offer, ing. The heads of the girls protrude through a jurple velvet curtain for the fourth number, with the name of the act on it in gold letters. After that number the act closes with a clog rope dance.

lighten many brother and sister artists, who in order to add an international flavor to their reputation may contemplate at one time or another an invasion of this mystic land beyond the sea. The uncertainty of public approval in the vaudeville field precludes the possibility of arriving at any set rule, by which you can determine success or failure in this, the most ticklish field of human effort.

Four years ago the thought of appearing ir the London or English Provincial halls



JIMMY ROWLAND.

Playing Irish Character with ROBIE'S "KNICK-ERBOCKER BURLESQUERS." "There is not a face wrinkled with pain; That Jiunny can't make smile again."

was as far from my hopes as that of a visit to Mars. Only the most casual circumstance, a visit of Mr. Alfred Butt, Managing Director of the Palace Theater, London, who happened in his quest for American novelties to hear of my performance at Hammersteins, decided it. A month later, with a Palace contract in my pocket and a soul-racking fear in my heart. I started after that touchstone of the vaudevillian's happiness, "an international reputation."

The results of my invasion are sufficiently known to make further personal reference unnecessary. As to my impression of England, I must truthfully say that those of the first fortnight would not look well in print, or sound well in the presence of women. Despite that my success was immediate and receiving every courtesy from the management and staff, I could not help but long for "Old Broadway." Gradually those much-touted and yet mythical barriers of international difference melted under the glow of new acquaintances formed, and with subsequent liberal applications of Scotch high balls, disappeared completely. While it is true that in the rapidly increasing mutual invasion of vaudeville artists between America and Great Britain, there has unfortunately been failures on both sides,



EDITH HINKLE.

(Bowser-Hikkle Company, in "Superstition.")
EDITH HINKLE, who plays the part of
"Floteau," the astrologer, in OLIVER WHITE'S
playlet, "SUPERSTITION." is a western girl.
Her home is in Kansas City.
Miss Hinkle has had a varied theatrical career,
commencing in New York with Mrs. Flake's company, playing later with Amella Bingham, Robert
Edeson and in several Clyde Fitch plays.
Miss Hinkle is perfectly adapted to the part of
"Floteau." Her superh figure and beautiful
gowns are in thorough keeping with the orientalness of the character.

with that becoming modesty characteristic of our profession, the unlucky artist seeks at once to bring about international complications by publicly denouncing the race or nation who fail to respond to his efforts, as an aggregation of "boneheads" and barren of any knowledge of real art. However, in the face of all this mutual denunciation indulged in by artists who have failed in their quest for international honors, candor compels and experience justifies the statement that English audiences are second to none in loyalty or appreciation.

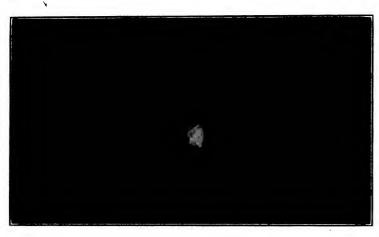
(Continued on Page 99.)

# STILL SLIGHTING THE MAIN BURLESQUE FEATURE: WOMEN!

The drawing card of burlesque is Women. The good looking, well formed, personable femme. The only exception to the rule of all the shows on either Wheel is Billy Watson and his "Beef Trust." Mr. Watson has made the exception to himself by years of patient and persistent advertising, backed up by his own brand of comedy, laughable, bright and handled with delicacy or

Not that women only are requisite to a drawing show. Not by any means. There ruust be comedians, and there must be music. Given these as two-fifths of the total and if the female department shows up well, the other three-fifths are at hand. With a percentage of three-fifths to work upon, the "show" is almost assured.

Were there no women in burlesque, (Continued on Page 117.)



Scene from "A 50 TO 1 SHOT."
FRANK FINNEY.

(Assisted by MINNIE BURKE, HARRY BULKLEY and GEORGE BRENNAN.)

Has been presenting this clever aketch with WALDRON'S "TROCADEROS" on the COLUMBIA AMUSEMENT COMPANY'S CIRCUIT for the past two seasons with great success and praise from press and public.

press and public.

Mr. Finney has just finished a two-act piece, consisting of eigh scenes. A feature will be startling electric effects, entitled "THE AWAKENING OF FLOWERS," "THE BALLET OF THE INSECTS," and "THE FOREST OF THE DEVIL TREES." This will be the most elaborate and maminoth production ever attempted to buriesque. It will be produced next season.

his own forward rough-shod robustness, according to the audience.

Mr. Watson said at the Empire, Brooklyn, where he opened the season: "I can give them the sort of a show they want. I know every house and audience on the Wheel. If necessary I will change the performance between the afternoon and night, really giving two different shows the same day."

Nobody will doubt this, for Billy Watson can do on the burlesque stage what no one else would dare to attempt, and Watson will "put it over." He is the biggest drawing card in burlesque. His name alone in opposition takes the heart out of the other side.

This is not a laudatory résumé of Watson, however. He is merely the incidental exception to the general rule in burlesque. It was the same last season, the season before that, and before that; it will be the same next season, and onward; always women. Were all the burlesque shows to engage the former heavy weights which pervaded the choruses in bygone times, Watson's "Beef Trust" would be no novelty. The Amazon has departed, let us hope, forever. The big woman is no longer relished.

In her place has come the "show girl" and the "pony." The principals remain; some have remained too long. It is the same plaint as of a year ago, the burlesque manager overlooks his most important essential.

Throw away your productions. Avast with a book. But don't slight the female end of the show.



MOLLIE WILLIAMS

MOLLIE WILLIAMS is the feature of "The Behman Show," playing the Eastern Burlesque Wheel. This is her second season with that organization. I'reviously she was with Clark's "Runaway Giris." Upon joining the Singer show Miss Williams was called upon to undertake an entirely new sort of work for her impersonations. She begsn by selecting Anna Held as a subject and spent several weeks in minute study of the comedienne's methods. The show opened in Boston, and her premiere was so successful that Singer signed her to star with his organization for three years.

## THE SMALL WESTERN TIME

BY FRED MOZAR

The conditions of vaudeville in the middle and far west, as observed by me and compared with the prevailing conditions four years ago, on the so-called "small time" have greatly improved.

The "small" vaudeville manager in the west has made rapid strides—in fact, more so that his eastern brother. Today, while we can point to eastern houses playing pictures that four years ago played vaudeville, the small western manager has developed from his "store show" and "5 or 6 per day," to regular theatres with "3-aday," the limit with orchestras of five to eight men, while formerly only a piano player supplied the music.

Four years ago, after my return east, I advocated in Variety's Anniversary Number that acts finding difficulty in securing eastern time would be greatly benefited, socially and financially, by playing some of this time in the west; suggesting that also those in the west who had played the coast to a finish, try the east, creating an exchange of new material and faces the managers continually say they want. I reiterate that statement now, under more favorable conditions. I personally know at least fifty acts that have played this socalled "small time" in the middle and far west for the past few years who have today either a nice little home or a balance in the bank. These are acts that had

of failure in the east, prefer to stick around. While it is true there have been a few eastern acts to fail in the west, (mostly "name" acts) and successess and failures from the west, the object has been accomplished by the successful ones.

I believe this interchange of acts has done more to improve vaudeville both from a financial and artistic standpoint in the smaller houses west than anything else. Without the assistance and encouragement of the smaller managers this could not have been accomplished. The real managers and promoters of this small western time have gradually improved every department, real theatres, orchestras, dressing rooms and sanitary conditions. With the increased seating capacity the amount of shows have been reduced, and salary list increased. Here is an illustration: This season to my personal knowledge one act is drawing \$500 weekly and another \$450 on this so-called "small time" in the middle west. Only a few years ago the total weekly salary list in the same houses was from \$250 to \$400.

The building and securing regular theatres to replace the former small ones have made this possible and at the same time increase the earnings.

An act can also secure a round trip ticket, good for nine months, from Chicago to Los Angeles and return for \$123 and with "side jumps" about \$160. This arrangement is also made by the circuit



MUSICAL LA MORNES.

played the east to death, but never played west unless perhaps the Orpheum Circuit. Some would still be hanging around the agencies waiting for an "emergency call."

There is still another good to be noticed. While writing this I have in front of me a VARIETY announcing the success of a team of good old timers in New York. This same team had been playing the middle and far west smaller time for at least two years. While on the small time they purchased and "broke in" a new act, and the indications are now good for a long run in the east again, and the "Two-a-Day."

What I have said also applies to the socalled "Coast Defenders" or western acts, who have played the welcome out in their sections of the country, and for fear management. When required fares are advanced and arrangements made to pay same weekly.

There is another rapidly increasing vaudeville section that has made big improvements. It is the south or southwest. Some of this time I am informed by artists who have played it, still has plenty of room to improve, but there are many small houses south conducted in a business way.

I have in mind a circuit that can offer medium salary acts from twelve to twenty weeks at two shows a day.

In conclusion I will say, you must deliver the goods; names don't count. A "scream in New York" might not be a smile in Seattle or the south

## OH! YOU CRITIC

BY FRANCES CLARE.

To begin with, you are indispensable. You are to the "artist" what the school-master's rod is to the small boy. It is the continual fear of seeing unpleasant things in print that keeps many an "Artist" keyed up rather than the natural desire to succeed. The proof of this shows

give burleaque the benefit of their experience and good judgment the result would be better performances the whole year round.

How often that old expression is heard from an artist, who has just received a little "panning": "Oh, that's just one



IDA CRISPI

Merry Christmas and Happy New Year to all.

clearly and often. When it is whispered around that "Mr. So and So is in the box" the "life and ginger" springing from unexpected sources are beyond description. The bright glances shot in his direction; the desire to please and stand out, extends to every member of the company.

It seems strange to me that a "Critic" should be accepted as a natural enemy, when in reality he has proven himself a friend. Many an artist has been prominently brought to a manager's notice by the force of an intelligent criticism. One may work on a vehicle, season after season, that is no more suitable than a trained dress is to a soubret. His friends will hesitate about telling him why, but Mr. Critic will, in an impartial way, point out to him that his best efforts lie in another direction.

The remark of some managers: "We don't care about criticism, the box office tells us if the show is good or bad," can be taken lightly. In a great many cases kindly advice, when given in print, is carried out in every detail, for Mr. Critic has made his presence felt.

It seems too bad that so little attention is paid to the "burlesque theatres" by the local critics. Artists in this branch can only look for recognition from the regular theatrical newspapers. After the opening performance one is naturally anxious to read how his or her efforts have been received. Imagine their disappointment to find the old stereotyped notice—written by the house management. If the critics only could be prevailed upon to

man's opinion"! He who says that rarely realizes that a "good panning" travels faster than a "good notice.' The latter seemingly no one sees; the "panning" escapes nobody. An advertisement descriptive of an act is one man's opinion, too,



LILLA BRENNAN.

Principal soubret with
"MISS NEW YORK, JR." COMPANY.
Merry Christmas and Happy New Year to all.
but managers don't take the advertise-

ment quite as seriously as they do a "Critic's criticism."

Of course there are exceptions to every (Continued on Page 114.)

# THE TROUBLE IN BURLESQUE.

In the next columns, Miss Frances Clare, of "The Bon Tons," remarks without bitterness upon a topic that is undoubtedly annoying many people in burlesque.

Miss Clare says burlesque is not taken seriously; is not properly and fully criticized; is given no attention by the best known critics, and that those critics on the speak lightly of the artists in comparison to those in musical comedy or vaudeville. In a New York paper at the present time is a voting contest for the most popcannelly or vaudeville." That is how the reading matter detailing the contest is phrased, without mention of "burlesque." Somewhere in this issue there is (or should be as it was written) an article about burlesque advancing. In that story in mentioned the different character of shows and houses now on the burlesque wheels. This reply to Miss Clare's article sight tave been incorporated into that.

As there are two different grades of shorts in buffesque, so are there two different kinds of artist; the ambitious and the indifferent. It could be said that there is also the careless artist, and the 'artist' who is not, never was, and never can be.

The ambitious artist is the one who feels the slight. The others do not care. Their indifference and carelessness alone are sufficient answer why.

The bad shows hurt the good shows in the estimation of the public, and with the press. Three years ago Acton Davies, of the New York Evening Sun, reviewed a burlesque show for VARIETY. Has Mr. Davies ever reviewed one since, for his own paper or any other? He has not. The show Mr. Davies "caught" was Dave Marion's "Treamlands," at one of the New York hother. He gave the show, and Mr. Marion especially, an excellent notice.

That is the opinion of a dramatic critic. At another time he might have seen four

BACK AGAIN



IRENE LEE AND BROTHERS.

Here after a two years' successful tour of Europe. Meeting with the same success on the N.S. MUCKENFUSS (INTER STATE) CHRUIT. Booked in America until March, 1910. RETURN-ING TO EUROPE IN JUNE, for two years more. Guess that's going some. Good luck to all our friends!

shows in a row, anyone of which could have been reviewed by him and given favorable mention. But he didn't.



DAN SHERMAN'S CUBS.

The above is a photo of DAN SHERMAN'S (SHERMAN AND DEFOREST) CUBS, a picked nine of players organized by Mr. Sherman from his own employees and neighbors.

Up to date the SHERMAN CERS are undefeated and open to meet all comers, Address DAN SHERMAN, CENTRAL PARK, LONG ISLAND, N. Y.

But Mr. Davies told us he saw four burlesque shows before seeing "The Dreamlands," and that Mr. Marion's show was the only one he could find anything in to write about. Perhaps today there are twenty burlesque performances which would be enjoyed by any critic. How is he going to see those twenty? He may see two, three (Continued on Page 122.)

## WHEN TO ADVERTISE

This is an advertising age. Everything is advertised. Advertisers are believers in publicity. They pay intelligently for publicity for their wares. The largest advertisers employ a corps for that de-

William Morris once said to George Evans: "No one in the show business ever becomes too well known to advertise."

That remark holds good in commercial lines. The best known commodities, luxuries or staples are the advertised

The telephone made itself a familiar word without paid for publicity. But there is no more consistent nor steadier advertiser than the New York Telephone Company. It advertises of necessity. The best proof that advertising pays the large New York concern with its thousands upon thousands of subscribers is that the advertising is continuous and readable.

There should be a series of articles for theatrical advertising. The professionals need to be educated. Very few know when and when not to advertise.

The old style of advertising for the variety artist was to take so much space, never designated by space, but by amount, and then crowd into it every available word the space would hold.

That is now called "burning up money." Nobody has the time nor inclination to read the history of your life. printed in a dramatic paper at a cost of \$5 or \$10.

Not alone no one wants to read the

mass of words, solidly set together, but there will be no returns from that advertisement because no one will go



JOHNSON and MARVELLE.

"SPADER" JOHNSON and DAN MARVELLE are lu vauderille with an offering which ranks among the very best comedy productions, introducing the "BRAINSTORM AUTOMOBILE" and "MIRE," the fundest donkey on earth. Many years in clowndom have not only given "SI'ADER" JOHNSON a reputation in that line but has given him ideas which are proving profitable, as the act is in great demand everywhere where people laugh. It is now playing the OR-THEUM CIRCUIT, and the present bookings will carry tiem to March 28.

KERRY MEAGHER is exclusive agent of the sect.



CLAUDE AND FANNIE USHER.

### SAN FRANCISCO CHRONICLE.

FANNIE USHER MAKES RECORD HIT IN CLEVER CHARACTER COMEDY.

By COLGATE BAKER.

By COLGATE BARKER.

In the first place I was moved to tears, and was giad of it. Then I saw John Morrissey, impassive veteran manager of vaudeville, sitting next to me, rubbing his eyes, and Sam Loverich, who rules over the destinies of the Princess Theater, belind us, crying softly to himself, as though he had just lost an uninsured playhouse by fire or something equally direful had happened, and while we were all in this lactrymose state, with half the Sunday afternoon French-dinner audience of the Orpheum in the same condition, we were so suddenly impelied to holsterous laughter that we cried and laughed at the same time. It was won-derful, for a little girl's acting did it. The miracle-worker was Fannie Uher, who, like her distinguished fellow-actor, David Warfield, does not know how she does it. Fortunately for Miss Usher she has a splendid little sketch for her vaudeville medium.

Interesting, as is the amusing character-playlet, it is the irresistible acting of this little girl which carries it to success—make up, her facial expression, her volce, her intonations, but most important of all her perfect reading of every line to bring its full laugh value out, has held ins all in a thrail. This is art, marvelous in a child of her years. It is the kind that makes you gasp in astonishment and start forward in your orchestra chair.

"Fagan's Decision" is the title of the sketch and it is a gem.

### By HARTLEY DAVIS. IN "EVERYBODY'S MAGAZINE."

Another vandeville performer, Fannle Usher, the clever wife of Claude Usher, evolved a play called "Fagla's Decision," which is a genuine work of art. The story is that of a lonely, retired prizefighter who finds that the walf he purposes adopting is the daughter of the man who put an end to his own career as a puglist. There is not a one-net play on the stage that holds more genuine humor and fun, yet there is also an indemendent of pathos and sentiment that affects and lences profoundly.

But variety sketches that were really plays were accidents in the old days. "Fagla's Decision." Indeed, was created after Mr. Beck had established tabloid drama in vaudeville.



LILY CHARLENE.

(Of CHARLENE AND CHARLENE.)

CHARLENE and CHARLENE, now making their second tour of the world, are in New Orleans this week, having been a feature of ORPHEUM CHRCUIT bills since opening in Chicago, Sep. 27. They have twenty six weeks on the circuit. This is also their second tour of the chain of theatres, and their success this season is even more pronounced than before.

Next spring they go to Australia, and 1912 will find them playing a return engagement on the MOSS STOLL tour, England.

CHARLENE and CHARLENE have an act, striking in its originality. New ideas have been promulgated in the formation and its success is wonderful. They number their friends among the artists of all countries and extend Christmas greetings to all.

through it. That is in the present day. In the past when but one theatrical publication covered the field, a certain class of readers read everything.

Now another class of readers peruse that same publication, which still carries voluminously worded "ads." It is the people who are looking for "free distribution," some thing that may be had for nothing, a class which answers all magazine advertisements offering free samples.

In the present time for the professional in variety circles it is not to advertise so much as when to advertise? Offers of "For Sale," "Wanted" or other needs such as "At Liberty," etc., are always season

It is the individual act or person in vaudeville, burlesque, musical comedy or the legitimate who should recognize the psychological moment where an "ad" would do the greatest good.

There are any number of legitimates who are great favorites in certain localities. They are drawing cards in these towns. These legitimates hope for a short season in vaudeville. They apply to an agent explaining what this or that town thinks of them. The agent pays no attention to it; the manager never hears of it, and the legitimate, disgusted at the figure offered him, turns away.

The legitimate never thought of advertising notices received while playing in any of his favored cities; he did nothing to bring himself to the general attention of all managers or to the attention of the vaudeville manager, in particular, while he was in the legitimate. He (Continued on Page 104.)



RADIE FURMAN. THAT JOILY DUTCH GIRL."
NOW TOURING ENGLAND. Engaged for Theatre Royal, Edinburgh, for sea-n of '09-'10.

# DISCOVERED HAZARDOUS FEAT THROUGH EXPERIMENTING

In these days when every quack in exploiting a system of attaining bodily perfection by the simple process of flirting with a home exerciser an hour or so, walking ten miles and riding a horse the rest of the day, meanwhile abstaining from all food except predigested excelsior and prepared alfalfa, Blanche Sloan's system of training makes an interesting exception.

Anyone who has seen the shapely woman in her graceful aerial trapeze exhibition will never question the efficacy of her system for it has kept her trim and active. Here is the training schedule in Miss Sloan's own terms.

"I eat anything I like any old time



INA CLAIRE

INA CLAIRE, whose imitation of HARRY LAUDER is considered the best of that popular comedian, is a singled comedienne of rare grace and ability.

and ability, a singing concentration of rare grace and ability, a singing concentration of rare grace and ability. But seventeen years of age, Miss Claire has established herself in New York, where her recent engagements at the American Music Hall proved most successful. She is making a big hit everywhere. In addition to her imitations, Ina is turning her attention to "straight" work with a degree of success, greatly gratifying to her friends and admirers. With a dainty elf-like personality and a singing voice of unusual appeal, leading being a splendid dancer. Miss Claire's work this season has attracted the attention of several musical comedy managers.

and go through two performances daily. I find that quite sufficient training without private practice."

Simple, isn't it?

"I always liked aerial acts," said Miss Sloan recently, "even when I was a youngster. When a child I saw every circus that came to our home town of Kokomo, Ind., together with my three brothers, Tod, Fremont and Cassius. (I might whisper at this point that my own name is Marie.)

"Of course, like all kids we had a little circus of our own rigged up in the barn. My pet apparatus was a broom handle and pair of ropes converted into a trapeze. I could never get the boys intercested in this. Their interest centered in horseback riding. I remember that Tod was a wonder at any old sort of riding, and could never get an animal around the place that was half fast or mettlesome enough for him.

"After every circus that came to town we would go to the barn and try out all

the feats we had seen. It's a wonder to me that one of us did not get a broken neck, but we didn't, although, you may be sure we got bumps and falls enough.

"When my parents had been gone for some time, I was offered an opportunity to join the Orrin-Barber Circus, a 25-cent show, playing in Ohio. I made my debut in Canton, being at the time fifteen years old. The circus life was not as bright and glorious as I had pictured it back home, but I stuck, determined to see if it offered opportunity for advancement. I was the most ambitious kid you ever saw.

"I rode horseback in the grand entree. did my flying ring act in the big show and remained to do a song and dance specialty in the concert. I was always looking for new tricks to do, and finally devised a couple of loops made of twine to give me a firm foot-hold and in practice attempted the drop out over the audience with a long swing. At the first experiment I could fairly feel the ground coming up to hit me, but further trials gave me confidence, and a short time after I tried it before the audience. The feat was an immense success and I have been doing it ever since. I think I was the first to do it in vandeville.

"I followed the big tops for seven years and then went into vandeville. Vandeville treated me most kindly.

"It is possible that I shall give up my present aerial act some day soon. I am now booked up until June, 1910. My hobby is raising pedigreed Persian cats, and when my vaudeville engagements are over I shall spend next summer at home in Oak Lodge, Jamaica, L. I., among my pets. In my collection of tabbies I have a famous one, 'Sir Cassius,' imported from England, and one of the best known among fanciers.

"When I have the leisure I propose to train a troupe of these pets and show them to vaudeville."



COCCIA AND AMATO.

For versatility in all things pertaining to the art of dancing, few approach COCCIA and AMATO, who are now with Fred Irwin's "Big Show."

Show."

Miss Amato is a handsome woman, Mr. Coccia lesides being an able producer, is a stage director of much experience.

# THE CLIMB OF SAM BERNARD

The Grand Duke Concert Hall, in old "Five Points," was the avenue through which Sam Bernard approached his stage career. He was them a boy of 12, attending the old Elm Street School. The Grand Duke was in a cellar under a saloon, and in all the city there was no place so tough.

The performance was given by a regularly retained company, working on the commonwealth plan, and deriving the greatest revenue from money thrown upon the stage by sightseers who were attracted by the character of the neighborhood.

known in latter days as minstrel stars and owners, were also members of the regular company where Bernard started his stage career.

The character of the neighborhood and the nature of the performance kept women away from the Grand Duke; the slummers were all men. There was plenty of beer drinking and tobacco smoke to make the atmosphere the equal of the "free-and-easy" type which largely prevailed in the "vaudeville" of that day.

His experience at the Grand Duke enabled Bernard to aspire to greater things.



DALY and O'BRIEN, the ORIGINATORS of "TANGLE FOOT" DANCING, have been working the larger circuits for the past four years, including thirty weeks in the largest halls of Europe, Next May they will return to Europe for a two years' tour, including South Africa and Australia, returning to America by way of Californic.

To start the throwing of money upon the stage there were a few "steerers" who would pitch up pennics, thus indicating to strangers what was expected of

Evenings Bernard and the other youngsters of the neighborhood who had stage aspirations, were wont to add their talems to those of the regularly employed company, grateful for the opportunity to shine upon the stage without thought of recompense. Bernard then sang German songs. With him at various times appeared "variety performers," who later won a name for themselves upon thstage.

C'Erien Bros, (row Tommy O'Brien) neade their first public appearance at the Grand Duke. One of the celebrities was Chuck Conners, then a contortion's known as "Young America," "The Four Shamrecks" were among the star attractions. Dave Conroy (Conroy and Mekraland) and John Daly (Daly and Devere), together with Mat Daly and Mickey Thompson, both long since dead, comprised 'The Shamrocks."

Thompson previously worked with Howard, who was accidentally shot while displaying a revolver one Fourth of July on the Bowery. Howard and Thompson were the first double "Jew act" in the husiness.

Howard also at one time worked in the team of Howard and Coyne, known then as "The Ash Box Inspectors": Coyne later appearing at the Grand Duke in the team of Shean and Coyne. The Gorman Bros.,

He soon became a popular entertainer on special occasions at Dramatic Hall and Turner Hall, receiving \$2.50 a performance as his first regular salary. His success induced his brother Dick to enter the field. They formed a partnership as (Continued on Page 119.)



JUGGLING LABELLES.

WILLIAM and MINNIE LABELLE are presenting a novel juggling act, very popular on the various circuits. It has many advantages over the usual offering of that character and opens with a real novelty (an anto drawing a Pullman observation ear, which, by a sadden explosion, readjusts Haelf into to arrangement for displaying the juggling appearance). The act is given "tone" by a sweet little woman, whose gowns are the talk of the feabling sportler of the audience.

46 VARIETY

## DRESSING FOR THE STAGE

BY DAVE FERGUSON.

(Of "Miss New York, Jr.")

Clothes may not make the man in real life, but in the mimic life back of the footlights they go a long way toward that end. The attire of an actor is his letter of introduction to his audience, infinitely more important than his first speech. Whoever said that first impressions are deceptive certainly never had an actor in mind. First impressions are allimportant to him, else why should producers work up elaborate entrances for their stars? And what contributes more to that essential first impression than proper grooming?

The knack of dressing correctly has a most important bearing on the success or failure of the artist, but few, seemingly, give it much attention. As I said, first impressions are everything and the man of the stage is seen before he is heard. His voice may be bad, his work may be



Playing the parts formerly interpreted by GUS and MAX ROGERS in the musical comedy, "IN PANAMA," and starring in the production. The enterprise has registered a substantial success.

crude, but if he looks the part his audience will go half way toward treating his other shortcomings with leniency.

The "straight" man, above all, should give his wearing apparel the most careful consideration. It is his stock in trade, and the "straight" with an ill-fitting evening suit, dark business suit with a red tie, a loud shirt, flashy jewelry, a sporty hat or any like incongruity is condemned before he opens his mouth.

I would suggest to the man who wishes to be considered a "good dresser" on the stage to select his wardrobe with the same eye to details as does the man of society. Be absolutely correct on all points. If you do not understand this yourself, any first-class tailor will help you out, or a book that treats of such matters will set you right. The small things are important; the shape of the collar, the hang of the tie, and even the position of the scarf pin counts for much.

I never knew a man to dress well on the stage and badly on the street, although the reverse is often true. It pays to dress correctly "on and off," and the man who does not frequently throws away good opportunities. Many mistakingly think that anything "will go" behind the footlights. A large percentage of every audience is made up of persons who know a well-dressed man when they see one, and they are quick to appreciate a pleasing personal appearance.

Some men might be thoroughly conversant with everything pertaining to correct dress, and still, from physical imperfections, be unable to look the part on the stage. What I mean is that a man may be too short, too tall, too stout or too thin to look right. That is something there is no help for, although a good tailor can do much to correct such imperfections.

An Adonis in form, dressed with all the care of a Beau Brummel, may not make good from a sartorial standpoint if he does not know how to wear his clothes. The highest priced and best tailored suit obtainable may look cheap on one man while a \$15 ready-made suit may appear on another as though it were built by a fashionable Fifth Avenue expert. I am more familiar with conditions in burlesque than in other line of theatricals, but the same rules apply to players here as to the most famous Broadway star.

The comedian as well as the "straight" should be careful of his personal appearance. The artist who impersonates an Irishman, a Hebrew, a German or even a tramp can make mistakes in this respect. I have in mind a Hebrew comedian who has played opposite me for several seasons. His make-up and clothing are such that he could walk from the stage into a Hebrew meeting in the most brilliantly lighted hall and no one could tell he was not really what he seemed to be, a prosperous Hebrew, not a badly drawn cartoon.

A good actor should study his part carefully and the character he is to impersonate before he attempts to play it. The lines are a secondary consideration. A parrot can learn lines, but it needs brains to study character. He should know how to use English, at least as far as his part is concerned. The way verbs are murdered and other parts of speech assaulted by some actors would make one think the rules of grammar did not apply at all to the burlesque stage. Still, I think even this is second in importance to dress.

In brief, my opinion is that the correct dressing is a knack that some cannot acquire, but a careful study of the question what to wear and how to wear it will help every man of the stage greatly in his pursuit of success.

A benefit will be given for the Working Girls' Home at the New Amsterdam Opera House next week. Jenie Jacobs has consented to secure the acts for the charitable

# CAN BURLESQUE GO HIGHER?

Can burlesque go higher? By "higher" is meant a company costing more per week than is the custom now.

The burlesque manager replies to the contrary, adding that the average receipts at the Wheel houses will not per-

Columbia or the Hyde & Behman houses, and other big burlesque theatres, cannot afford to gamble on Holyoke, Providence, Des Moines, Schenectady, Wheeling, Columbus and a few of that class of burg.

Though all the Eastern Wheel attrac-



ROSE SYDELL

MISS SYDELL is one of the leading figures ("figuro" goes two ways) among principal women in burleque. So well known is her name throughout the country that it is used as the title of an Eastern Wheel organisation, one of the biggest drawing cards of the Wheel.

mit of an advancement in expenditure. He is the manager that informs you that "So and so knows to within \$100 just how much he will make during the season with his show." Burlesque is running away ahead of some of its managers. These very men don't realize it.

Within the two Burlesque Wheels (Eastern and Western) another has arisen, "The Unprofitable Wheel." Each of the main rims contributes a portion

With the influx of new and modern houses, particularly on the Eastern Wheel within the past two years, there have been created places of amusement capable of playing to a gross business that will admit of a first-class show being equipped to secure the profitable patronage. On the other hand, on each Wheel, there are a certain number of cities, "weeks" or houses (one means the other) that can give a show no return. The larger the show the greater its loss in these theatres.

Burlesque companies are organized with this condition in mind. "Opposition" in the field has caused the different Wheels to retain houses it otherwise would have dropped.

No one can see the new Columbia at Broadway and 47th street, in the pulsating heart of America's metropolis, and not realize that that theatre to be on a "Wheel" where some of the "weeks" play to \$2,000 gross or under is an incongruity that will of necessity correct itself. It is self-evident that a show built for the

tions do not play the Columbia, that house may be the hub of something, perhaps another Wheel. There is room for yet another burlesque chain, and it seems that eventually it must arrive.



The new Burlesque Wheel will include first-class houses of a popular price circuit where only musical productions will be seen. These "musical productions" (Continued on Page 107.)

## BLANCHE RING ON VAUDEVILLE

Blanche Ring, who, according to reports that drift in from Philadelphia, Chicago and other big cities, has scored a big and honest, artistic and financial suc-



BLANCHE RING.

cess in her starring tour in Hobart & Hein's "The Yankee Girl" under Lew Fields' direction, comes out with loyal remarks concerning vandeville, wherein she has had just as much experience and popularity as she has had in musical comedy the last few years.

"There is a growing disposition on the part of some newspaper writers and of certain actors, who refer to themselves as legitimates," she says, "to look down upon vandeville. The vandeville stage, I will admit, is not a good place for the training of a dramatic actor, but for a comedian it is an excellent school, and there are few of the younger comedians



The eminent
LADY CORNET SOLDIST
FREDA
of the
MUSICAL BRANDONS.

Expert versatile instrumentalists.

Now playing the INTER-STATE CIRCUIT with great success.

of the present day who were not schooled in vaudeville.

"When they want a few tears in vaudeville—though they want them but seldom—some one of the so-called 'legitis,' who has failed in a production, is hired at a big salary to appear in a dramatic playlet. Oh, those playlets! What dreary things are most of them! And what a relief it is when the curtain falls and an established vaudeville comedian walks upon the stage to a lively tune and with 'the goods' wrapped up and ready to deliver!

"How ridiculous it is to sneer at vaudeville when we look through the casts of the big successes and read the names of those who have scored. In 'The Midnight Sons' at the Broadway Theatre crowded houses were roaring at the comedy of George Monroe and Harry Fisher, while 'Charley' Ross and 'Bobby' North made the unquestioned individual hits of the big musical productions with which they were identified. In my play, 'The Yankee Grl,' the cast is made up largely of those who have scored their bigest snecesses on the vandeville stage.



CORDUA and MAUD.

SENSATIONAL EUROPEAN EQUILIBRISTS.

Have played in every country on the face of the Globe with flattering successes, and are now on a second and most successful tour in this country. The handsome and clever feminine haif of the act is pictured above.

"The artist who has a laugh to deliver in vaudeville learns to hand it over the footlights, for in the 'two-a-day houses' audiences will not stand for that brand of so-called 'art' that consists principally of vocal idiosyncracies and the mastication of lines. 'Give it to them plainly. Give it to them so they must get it whether they are listening or not. Then, if your material is worth anything, they are bound to sit up and take notice. I once heard an expert give that advice to a young friend, and I realized they were words of wisdom.

"You can put me down as for vaudeville with heart and soul, and my opinion is that when vaudeville declines the comedy side of the American stage will decline with it. Let us hope that day never arrives."

# THE SOUTH A COMER

By ROSALIE MUCKENFUSS,

(Of the Inter-State Circuit).

Vaudeville conditions in the south, both east and west of the Mississippi River, are much more flourishing to-day than ever before. I will try to bring out a few facts that tend to prove that this territory is destined to rank with the east in its patronage of high class vaudeville.

A great many people, northerners and westerners particularly, are of the opinion that when they have visited Atlanta. Louisville, New Orleans, Memphis and possibly Dallas and Houston, they have practically covered all the real cities of the south. This is true, if we refer to the largest of them in population, business

patrons than this beautiful city on the Atlantic coast. Augusta is quite metropolitan too.

Jacksonville is the only city in Florida for vaudeville. It is particularly attractive owing to the many people who winter at this famous resort.

North and South Carolina do not offer much to the expanding circuit, but Charleston, in the latter State, is strongly/patronizing three vaudeville houses. Columbia is supporting two good vaudeville theatres.

Mississippi and Lonisiana are ripe fruit for the "split week" booking agent. There are fully fourteen closely located



ISIIIKAWA BROTHERS.

The world's greatest original JAPANESE COMBINATION, HAND EQUILIBRISTS, using claborate costumes.

AT LIBERTY FOR 1910, Parks, Fairs or Circuses,
Permanent address, 7300 S. SANGAMON ST., CHICAGO, H.L.

activity and general progress, but, we must not overlook several other growing municipalities also in this territory. Mobile, Birmingham and Montgomery, are certainly becoming recognized as three good cities for any kind of business, and when they reach the 100,000 population mark (as the first two are reputed to have done now) they will support high-class vaudeville as well as northern ones do.

The grade of vaudeville has to be high class in every respect for almost every-body is acquainted with the southerners' chief characteristics, refinement and good taste. They will not take to any act unless it is of this class.

Nashville, Chattanooga and Knoxville are also looked upon as good fields. The first two have shown their approval by crowding the small houses when they have been able to catch a few real good acts on route north and south.

Savannah is the best town in Georgia next to Atlanta. I doubt if there is any southern city, which in proportion to population has more regular vaudeville towns in those States that greatly enjoy the semi-weekly change of program.

Arkansas and Oklahoma are also attractive to the small agent, but Little Rock and Oklahoma City have graduated from his ranks and now ably support an expensive seven act bill.

Texas has surprised many through its intelligent grasp of "Advanced Vandeville." Only a few years ago did they receive their initiation into this form of entertainment and were first inclined to regard it as of inferior order. Pretty soon, however, after seeing a few "head-liners," they acquired the vandeville taste and at the present time only the very best will satisfy them.

Dallas, Honston, Ft. Worth, Galveston and San Antonio are playing expensive bills of seven acts weekly, almost equal in costs and grade to the best appearing in the metropolitan cities of the east, west and north.

It may be briefly summed up that the day is at hand when every city in the land of Dixie will have its representative vaudeville theatre.

## THE HISTORY OF A CIRCUS

By H. H. TAMMEN.

Denver, Dec. 1. To tell the story of the Sells-Floto

circus season for 1909 one must almost begin with the inception of the circus itself.

In 1902 it was suggested in a joking way by Otto Floto to Messrs. Bonfils and Tammen that among the many other things that they possessed they should have a dog and pony show. Henry B. Gentry happened to be on a visit, and insisted the writer should go to Houston, Texas, where his shows were wintering, "just for fun's sake." On this visit Gentry started opposition to himself by presenting a trick dog. Around this trick dog, which Gentry named "Joy," with the push and persistence of Otta Floto. The Great Otto Floto Dog and Pony Show' was arranged, consisting of eight cars.

We had ideas of our own as to how a dog and pony show should be run. Instead of buying any stock cars we bought all Pullman palace cars; our horses slept in Pullmans, Lockhart's Elephants (with the show) traveled in Pullman palace cars as did the dogs, actors, canvasmen and al! concerned. The season was reasonably successful.

The year following the show was increased four cars, and the year following six more were added, making it then an eighteen-car show, a sort of a semi-circus and trained animal show combined.

The latter part of season '05, Willie Sells joined our forces. The circus was built into a regulation one of twenty-six cars. We went along in our gentle way until 1909, when the outfit consisted of thirty cars.

During these years we met opposition, but with the exception of one instance. with the Great Wallace Shows, we had no reason to complain of "guerilla" methods or the breaking of a circus man's word. In this particular connection Henry B. Gentry and James A. Bailey, of the Barnum & Baily show stand premiere as to making their word good, even though



### ODELL AND KINLEY AND CO.

FRANK ODELL and ROSE KINLEY have just fulshed a return engagement on the INTER-STATE CREGUT, booked by R. S. MUCKIN-FUSS, their progressive and refined methods having met with pronounced success.
They have a novely this season, working entirely in "ONE," with spectacular drop and effects, presenting a comedy, skillful aerobatic and novel dancing specialty.
The company (VIRGINIA ROSE GORDON) is a new edition of a little over a year ugo, with a decided ability to dictate in ODELL and KIN-LEY'S affairs, while they wear the smile that won't come off. FRANK ODELL and ROSE KINLEY have just labed a return engagement on the INTER

it afterwards proved to be to their disadvantage. In Mr. Bailey's case he had his advertising car held for a whole day previous to the coming of the Sells-Floto circus so as to let it have a full run for its money without the Barnum & Bailev

## THE MAKING OF AN ACROBAT

BY HARRY LUKEN. (Of the FOUR LUKENS.)

Reading, Pa., Dec. 1. My experience, and it has been a long and varied experience, too, is that, barring some physical imperfection, which disqualifies a candidate from becoming a

them is far from that of a day-nursery. While he is going through the preliminary practice an opportunity is never missed to give him an unnecessary bump or an awkward fall that will shake his teeth.



show opposition, because he said early in the season that he would.

For the Ringling Brothers we always had a particular admiration. First of all, we knew John Ringling very well and considered him an unusually good fellow, a diplomat, and, as he himself says, the Eing of all Showmen, so when his circus came along to Denver, even before we had the dog show. The Denver Post went out of its way to spend money in the making of cuts and giving his show publicity to the full limit of its ability. The Ringlings always furnished good advance, When anything went wrong and an explanation was asked it seemed they were inst "kidding" us.

In 1906 when the Adam Forepaugh & Sells Brothers show was on the road and the violent opposition from this and their other two shows became harrassing. James Curran, of the Curran Billposting Co., called up the writer one evening. There was a meeting between John Ringling, a fellow named Sam McCracken and Curran, which lasted some four or five bours. The pipe of peace was smoked and it was agreed that fair methods should prevail. I happened to go to the Sclls-Floto shows at Butte and found

(Continued on Page 116.)

professional gymnast, any normal male person can enter the profession, if he has the requiste amount of what we of the trade call "nerve," and enough ambition to carry him through several months of arduous preparation.

The Lukeus Bros.' gymnasium in Reading. Pa., is only ten years old, but it has been the practice ground and the training place of more acrobats in that time than perhaps any like establishment in the United States, if not in the world. Perhaps for the purpose of this article the business of "breaking in" beginners is the most interesting detail of our business. It doesn't take an exhaustive study of new candidates to demonstrate their possibilities. Our system of picking "live ones" may not be very gentle, but we have found it highly satisfactory.

Out of long practice we are able to tell after three training periods whether our man is going to make a good acrobat. The first test is whether he has the necessary "nerve" and ambition. New candidates, as a general rule, have both until they have been subjected to the test.

For example, Mr. Newcomer reports for practice. Everything possible is done to discourage him, and in confidence I don't mind telling that the treatment given

Besides he is kept at practice twice as long as he need be. It requires only about three of these sessions to bring a "vellow streak" to the surface, if it is hidden within the subject. Many times it needs only one tough practice period to melt out all the candidate's nerve and ambition. This is the point at which we counsel abandoning the course. That may appear to be unduly severe, but it is to be remembered that we are training professional acrobats, not giving physical culture treatment to an amateur. It takes tough material to make an athlete who proposes to secure a living out of his nerve and bodily strength, and this toughness of fibre is essential to his success. The sooner he finds out that he does not possess it the better for his future.

If our man comes around on the fourth day of practice and ready to do his best in spite of aching muscles, and a limp in every bone, we know by those tokens that he is the stuff out of which performers are made. His "nerve" has stood the ordeal, and ambition to achieve excellence has not been killed by a little physical discomfort.

Then commences the easier part of his education. Our man has been tried out (Continued on Page 116.)

## WHEN A CIRCUS COMES TO TOWN

What the Advance Department Must Accomplish Before the Big Show Gets on the Lot. More Work Than in any Other Part of the Business.

Did you ever stop to think that it takes a vast amount of work and many months of preparation to bring a circus to town? Or did you, like almost everybody else, just take it for granted that the show came in early in the morning, left late at night and that's all there was to it? Herein is a detailed account of how a cir-





MINERVA

(QUEEN OF MYSTERY),
Introducing Her Latest Sensation,
"THE DEATH DEFYING WATER ESCAPE."
From an air-tight barrel locked up with eight
(8) massive padiocks. The barrel is filled to the
brim with water. To fail in this trick means a
drowning death. MINERVA will give \$500.00 to
anyone who will allow themselves to be locked
up in the barrel and secape without breaking it.
Also, MINERVA'S record-breaking straight
jacket escape. This is performed in full view of
the anglience.

the addience.

NOTE.— How long can a human being live mider water without breathing.

cus advance corps advertises a show, transports it from town to town and places it on the side tracks, ready to be harded to the lot.

The yellow cars of the circus are standing still, the animals are in winter quarters eating their heads off, the acrobat of the sawdust ring is in vandeville, and the "story man" is out ahead of a "hall show." For it is now December, and the general public has forgotten that such a thing as a tent show ever existed. But have no fear; when spring comes the first harbinger will be the lion's roar at Madison Square Garden, New York, and the Coliseum, Chicago. Soon after the broad land will bloom forth in the gaudy colors of the circus poster and the tenting season will be in full swing.

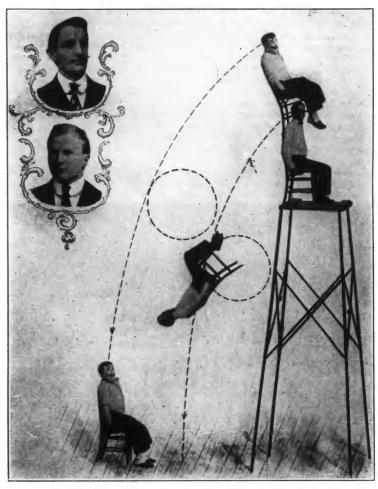
Meanwhile there is much to be done, for it is during the winter months that the work of preparation must be accom-plished; the designs for printing must be submitted and accepted, the presses must be started upon their giant task of printing millions of sheets of paper, millions of heralds and "small stuff" and the advertising of all styles which will be needed to awaken interest in the future coming of the "big show."

Everything must be in readiness for the advance brigades to start for the opening stand; everything must be prepared in the department of advertising and publicity at least three weeks before the

show itself shall begin its season.

There is no time for anything but "keep going" once the advertising cars start upon their way; for each day has its

under the jurisdiction of the general agent. All these men work under the close direction of their superior. No matter in what part of the country the general



VERONICA and HURL-FALLS.

The team known by this name is composed of MR. ERNEST S. HURL-FALLS and MR. ARCHIE FALLS, both from Philadelphia. This is the second season for their new act. The first engagement was with MR. BEN HARRIS at Atlantic City, N. J.

The act being a great success, they continued playing the best houses under the exclusive direction of MR. ALF. T. WILTON, giving vaudeville an act that has met the approval of manager, press, public and the severe critics.

or D.B. ALF. T. WHITON, giving vaudeville an act that has met the approval of manager, press, public and the severe critics.

The comedian as well as the straight being expert ground tumblers, enable the team to produce new and original feats, therefore affording the opportunity to make new comedy.

Their original and sensational finish feat, illustrated here, never fails to make an andience scream, laugh and appland.

duties, and there is no time to wait for things to be accomplished.

The most important factor in circus management is the general agent. The success or failure of a circus season is up to him. Certainly he acts upon orders in a general way; but the working out of all details, the responsibility of engaging the advance staff, and the details of promulgating a successful advertising campaign devolve upon him. He lays his plans; his subordinates carry them out.

The general agent with a well organized circus of the first class has these assistants: railroad contractor, local contractor, excursion agent, contracting press agent, "story" man, press agent with the show, manager for each of three advertising cars, "checker up" and a "24 hour man." Of these the press agent with the show and the "24 hour noan" may not be strictly considered as subordinates of the general agent: but as they are important factors in landing a show in town they should be considered in

the present article. About seventy-five billposters and lithographers are also agent may be on any given day he is in line of communication, directly or indirectly, with every man of the advance staff. He is also in constant touch with the show, and continually advised of conditions. Not the most minute detail escapes him; the most trivial thing receives his attention and, it may be added. he is about the busiest person in the land.

Early in the year a tentative route is mapped out by the owners of the show. Later on towns may be changed, cancelled or added. In circus parlance, by the way, a town is not cancelled; it is "taken up," meaning that the contracts made are lifted, always at more or less expense. About Jan. 1 the general agent is informed of the proposed route, about how many weeks the show will run (around 225 show days is an average circus season) and then his preliminary campaign is mapped out.

Designs for printing are passed upon (Continued on Page 113.)

## THEATRICAL NEWSPAPERS.

Who is there to define the functions of the theatrical newspaper? Who to draw the imaginary line between the theatrical journal as the news symposium of the profession, or the shutter for the repository of suppressed facts and details?

The theatrical paper is a trade publication. If the term "trade" is "obnoxious" it may be termed a "class publication." Within that class there are several divisions, all under the general heading of "amusement" or "entertainment." Wherefore if the paper singles out any for special attention, it specializes. In specializing, it becomes a "specialist," and through reason of posing as a "specialist," a "class publication" should have "special writers."

Journalism of the present, in the largest

"specialist" it should follow that the staff should be composed of writers learned in the trade they speak of. This knowledge must be obtained by experience, observation, long association or a theoretical or practical instinct, gained from the practice newspaper work affords, and applied to present requirements.

The elementary function of a theatrical paper is not to profoundly comment upon the passing events in the show world, nor to learnedly or otherwise dwell upon what was, is, or shall be. The theatrical newspaper differs in nowise from its appellation of a newspaper; to print the news.

The person in the show business wants to know what is going on in its sphere, and seeks that information from the trade



THE FIVE BROWN BROTHERS.

TOM, ALEX, VERNE, FRED and BILLY MARKWITH.

Are presenting a musical act which has been pronounced the best of its class "in or out of vaudeville."

They play a great variety of instruments than other musical turns, and the numbers are enlivened with good comedy, which makes the act an ideal one for any bill.

The instruments introduced in the act are: Saxophones, xylophones, steel organ chimes, novelty musical rattles, cornets, trombones and clarinets.

The FIVE BROWN BROTHERS are now featured with the "BROADWAY GAIETY GIRLS." and have a flattering offer from L. J. OBERWORTH, the manager, for next season.

of the dailies as well almost as in the "trade" sheets, "specialize." The writers are "specialists" denoted and known as such, the same as physicians.

Since the "class paper" is necessarily a



CARTMELL and HARRIS

Wish their many friends a Merry Christmas and a Happy New Year.
Playing WILLIAM MORRIS time.

papers, as a conveyor in bulk of the daily happenings.

The "trade" of theatricals has its limitations, exactly as any other vocation has. But with the public always interested in the players, the theatrical news is given more prominence in the daily press than other "trade news" unclassified.

This interest of the laymen redounds to the theatrical trade paper. Its radius of readers includes the layman as well as the semi-professional, and also those on the border of, who have longings for the stage, but without the opportunity or "nerve" to try.

Dealing with the trade news, the writer must have technical knowledge lest he fall into error, for principally he is writing for the information of those who will readily recognize errors.

That brings us to the present theatrical trade papers of this country and Europe. How many of these have experts on the staffs, and how many theatrical papers are being printed upon the theory that to "rewrite" the news as "clipped" from the dailies is sufficient?

There is another grade of theatrical paper; the paper with a "policy." Usually the "policy" is to "edit" everything printed



CAESAR RIVOLI.

THE GREATEST QUICK CHANGE ARTIST OF THE AGE.

or submitted for publication, including advertisements.

In America the leading theatrical papers, according to their ages, are The Clipper, The Mirror, The Dramatic News, The Telegraph, The Billboard, VARIETY, The Show World, The Review, The Player, and a mass of others, inclusive of those devoted to the moving picture field, bill posting and "locals." In the latter class the papers are published primarily for the circulation of the city printed in, seldom going beyond. A "local" has a very limited circulating area. Invariably it is full of "clippings" from the regular trade papers and exchanges.

About the only exception of note (and not even excepting a weekly published in New York City which comes under the "local" terming) is a paper called, I think, Goodwin's Weekly, printed in Salt Lake City. The Salt Lake paper is a live proposition. Others of the larger cities have "locals" which amount to so many sheets of black and white.

In England there is The Era, Stage, Music Hall, Performer and Encore. In Germany Das Programm and Der Artist cover the field generally; in France La Comedie La Lyrique are the professional publications, while La Cinematografia is in Italy. A couple of Russian papers are printed in that country.

Of all these at home and abroad what theatrical paper prints nevs without a policy; what pyper allows its special writers (if possessing any) to have full scope in dealing with "stories" as they should be. "Discretion" is the first principle of the theatrical paper's "policy." "editor" is supposed to know his daily or weekly output intimately, catching the connection between the "news columns" and the "advertising columns" at a glance. The "policy" is not always restricted to this, however. It extends to those "friendly with the paper"; "the manager must be considered" and "possible adver tisers" to be "noticed" or "boosted."

Under these conditions the impossibility of turning out a "newspaper" in the theatrical class is obvious. It can not be done for the news can not be printed. When affecting the "policy" the news is cither suppressed, reduced, strained or glossed over. The opposite side is the reverse situation when news concerns anyone captioned as "unfriendly to the paper."

The Clipper is the oldest sheet in America. It is following the lines laid out for it by Frank Queen, its deceased founder, a man who must have been in his day an eminent "trade paper" journalist. For over twenty years The Clipper had the theatrical newspaper field to itsself, without competition. The Dramatic Mirror came next, and secured a sufstantial vogue (which The Mirror has been very successful in losing within the past five years). The Mirror (unlike the Clipper) contains editorial comment weekly. The Clipper slipped along in the same rut. With its advent The Billboard (which showed some progressiveness although following the same general outline as The Clipper) commenced to wean away some Clipper readers.

The Telegraph placed on a firm footing by Blakely Hall and Leander Richardson worried through several periods of vicissitude and depression after they left it. Leander Richardson, who stands without a peer as a theatrical newspaper man, was interested in several other publications, before and after the birth of The Telegraph. Of these Daily America, some five or six years ago, directed by Mr. Richardson, published against The Telegraph and forced that paper into a receiver's hands.

(Continued on Page 109.)

# A WHIRL 'ROUND THE ORPHEUM

By MARTIN BECK.



"CHRISTMAS Time on the Riviera!" That to many tourists is considered ldeal: but, to all who have traversed this continent of ours as thoroughly as they

have that of the "Old World" and have enjoyed the beauties and riches of the great western States during the days of the waning year know that December in Southern California, in northern Colorado, in Louisiana or in central Utah, near the border of the majestic National Park, afford a wealth of pictorial grandeur at this holiday season that is unsurpassed anywhere in the world.

Strangely enough the theatres of the Orpheum Circuit nestle among America's most interesting niches, and a tour of the houses makes a most instructive and engaging journey. Commencing at the eastern extreme-in St. Paul, the greatest railroad centre in the middle-west, called "The Saintly City" (presumably on account of its imposing churches which vie in magnificence of architecture with the other public edifices and palatial homes), it is but a step to Minneapolis, so close at hand that commercial and civil competition is always on the alert. The latter is perhaps the more prolific in its producing capacity, while the former boasts of its dignified splendor and private Minneapolis leads all other wealth. American cities in grain receipts, flour milling, and the distribution of lumber products; but like the city across the river it prides itself in the possession of broad, well kept streets, splendid parks, and handsome residences, as well as the advantages of being in close proximity to the chain of fresh water lakes, that are noted for their delightful resorts. Still. at the same time a visit to this modern metropolis without seeing the Falls of



The New Cliff House, San Francisco.

Minnehaha and its other attractions close at hand would be regrettable.

As we are making this imaginable tour of the Circuit by the northern route we are now about to take a long but extremely interesting journey over the Northern Pacific line, which, by reason of the luxuriant equipment of its trains, will be comfortable and thoroughly enjoyable. There is plenty of diversion both in the matter of constantly changing scenery as we watch the passing panorama through the observation car window, and in climatic variations, so the three days taken up



Bridge Across Great Salt Lake

on the trip to Spokane, our next stop, will never grow monotonous. As we near Livingston, the northern entrance to the Yellowstone Park, the untold grandeur of the West begins to reveal itself perhaps for the first time. Bue we have also passed "the bad lands"; the prairie where Col. Roosevelt loved to frolic near "Ranch 101." We have been given a glimpse of the mines and smelters of Montana, and North and South Dakota, where fortunes of copper, gold and other ores have been dug and refined, surrounded by acres of barren land, and yet on this same trip the most productive harvesting soil in all the world is to be found in strange contrast.

Beyond Spokane and approaching Seattle the journey is made in the environment of almost perpetual snow, and here the observer is impressed with the wonders of modern railroad engineering as mountion we will make a reservation for the evening "Owl" express and to-morrow morning will have crossed the fields of cactus and find ourselves in the "Land of Sunshine"—the tourists paradise—Los Angeles. Glorious beyond words is Southern California, with its Santa Barbara, Pasadena and scores of suburban resortsone far expanding park of unparalelled pictorial beauty, and back of this are the orangeries of the universe.

Los Angeles, it is estimated, entertains



Mormon Tabernacle, Salt Lake,

more than 100,000 tourists yearly. It is surrounded by the most delightful tropical environment imaginable, and exhibits the finest examples of mission and modern



PROMINENT ORPHEUM PERSONS.

The Illustration shows Mesars. Martin Beck, Pat Casey, Mark A. Luescher and A. C. Carson, manager of the Denver Orpheum, just as they were about to take train from Denver on a recent trip over the Circuit.

tain after mountain is encompassed, climbed and descended. As all this is amid frigid and white-mantled landscapes it is a gentle relief when fertile, fragrant and bustling Seattle is approached beyond. We then have the first glimpse of the

The journey from Seattle to San Fran cisco, via Portland has often been referred to as the most interesting and remarkable on the American continent, its many wondrous beauties and the variety of its delights, up and around Mt. Shasta, passing the Klamath Falls, and all the other scenes along the Southern Pacific route are entirely beyond my powers of description.

Passing through Sacramento we enter the Golden Gate, and reach the great western metropolis, the rejuvenated, rehabilitated Greater San Francisco!

So much has been said recently of the colossal enterprise and resourcefulness which rebuilt this imposing modern capital that we will not dwell long upon this point now, except to mention the sentimental interest centering here to all those who have watched the "Orpheum" grow, and who are devoted to its traditions and its accomplishments.

But as this is to be a journey of observation, and not of retrospective reflec-

architecture. It is also the hub of the most perfect electrical system known, and it is the commercial metropolis of the Southwest-the first city north of the Panama Canal, and destined to be one of the great ports of the Pacific Slope.



Typical Scene, Chinese Quarter, San Francisco

Returning northward again we will stop this time for more than a "rush to the ferry" at Oakland-the "City of Homes," -which, bordered by a large university town, and because of its high grade of citizenship, has become known as "The Athens of the Pacific." It is the terminal of four transcontinental railroad lines, and its splendid water front on the Bay of San Francisco is one of its valued ussets

From there, we take the Union Pacific route, and after another trip through remarkable ever-changing scenery, and terminating by crossing the bridge over Salt Lake (considered the greatest feat known in modern engineering) we approach Ogden and Salt Lake, with their exceptional climate, and mining and agricultural activities. The latter of the two cities would be; perhaps, the most engaging to the traveler, being the headquarters of the Mormon Church, and offering so many points of general interest, such as the Mormon Temple; the Tabernacle with its ponderous pipe organ; the Great Salt Lake; Wasatch Mountain, and the unique resort known as "Salt Air," not unlike our own popular "Luna Park" at Coney Island.

Continuing eastward we next enter the proud capitol of Colorado, Denver, which Col. Roosevelt has named "The Play-ground of America." This is doubtless the greatest mountain resort in America. Manufacturing, mining and railroad building are its chief enterprises, but its agricultural products exceed in value even her mineral resources.

After a visit to Lincoln, universally known as the "home of William Jennings Bryan," we visit Omaha, the metropolis of Nebraska and the third largest livestock market. It is a railroad center of great importance and the natural distributing point of the middle west, a fact which accounts for its being known as "The Gateway to the West."

Next, our newest possession in Des Moines brings us to the center of Iowa, and from here we hasten on to Kansas City-"The City Progressive"-which has more parks and boulevards than any other city of its size in the United States, and is noted for its beautiful homes and rapidly growing trade. It had the distinction of being the only important city in this country to establish a new high record of business during the troublous vear of 1908.

Continuing along, and passing through St. Louis and Louisville, we enter a completely changed, though none the less interesting surroundings of the south of Memphis, the principal clty of Tennessee. noted as the greatest inland cotton, lumber and cotton seed oil market. Situated on a bluff, overlooking the Mississippi it has quaintly interesting surroundings and great advantages.

It is a fitting climax, that we should enter peaceful New Orleans-"the Winter Capitol of America"-last, for from a historical viewpoint it is perhaps the most interesting city in America, with a "Creole Quarter" of French and Spanish romance, and an "American Quarter" constituting a modern metropolis. New Orleans presents an odd contrast to many of the bustling cities that have come before, still it is the largest cotton, sugar, coffee rice and banana market in America, and the largest oyster market in the world.

The tour is ended. We have traveled 8,716 miles and have seen the largest part of the greatest, richest and most resourceful country in all the world.



Temperary Broadway, San Francisc

## THE AGENT WITH THE SHOW

By FREDERICK MORDAUNT HALL.

Travelling more than fifty miles a day. writing a story, attending at least one performance of the show, writing more storles, a half sleep in a hotel, and then a mad dash for the next town. Oh, it doesn't



FREDERICK MORDAUNT HALL.

sound so unattractive if you do it once ln a while: but try it day in and day out. month after month. That is a brief summary of the press agent "back with the show." Others "in advance" have just as much to do, except possibly for the visit to the show and the immediate contiguity with the managers, which, when things are going well is a very, very happy acquaintance, but in the case of reverses the press agent comes in for his share of trouble.

Yet, it isn't such a bad life and the work is fascinating; so much so ln fact that it has been told that even when a man is out of the business it takes him years to get out of the habit of buying every edition of all the papers and scanning the front page to the last column on the back one for a mention-say of "Buffalo Bill's Wild West and Pawnee Bill's Far East."

If you should see that man out on the road, perhaps standing in the middle of a trolley car track (If there is one in the town) reading, or looking over a paper and observe a slight puckering of the brow and a twitching of the corners of the mouth, you will know that for some reason, that must be uncovered, the show has not been

Then he misses his train, darts back to the newspaper office to ascertain why the "story" was omitted-that one which he took such pains to write. The business office may tell him the editorial room is to blame. When he gets "upstairs" they have all gone home. Nothing to do but to grit

FLORENCE WELLS.

(MRS. PAT REILLY.)

FLORENCE WELLS leads her cheery presence to her husband's, Pat Rellly, comedy production,
"IN THE DAYS OF '61," Mr. Rellly's most successful act, now appearing in vaudeville.

Miss Wells has an important role to enact, and herself, the star, and the sketch have received large encomiums of praise everywhere. The place is known as one of the season's hits on the variety stage, MR. RBILLY appearing in his always amusing Irish characterisation.

his teeth. However, it happens now and again, and one can't reasonably expect the murder of the town sheriff or the elopement of the mayor's spouse to take second place to the show yarn. This is usually appreciated by the management, which is usually aware that news frequently tles up the columns of a newspaper.

"Buffalo Bill's Wild West and Pawnee Bill's Far East' 'does not give a parade, and the elimination of the pageant, usually expected by the crowds, has to be mentioned in every morning paper on the day the show arrives. Occasionally there is a slip. Three years ago, before the shows were combined. I placed a story in the Cleveland Plain Dealer, covering all the usual points. Imagine then, if you can, my feelings when I read next morning that Buffalo Bill would be seen on the streets in the Wild West parade. Thousands were congregated on the big square, all waiting and anxious for the parade. True it was enough to show that a newspaper is an excellent advertlsing medium, but it made me feel a sort of vacuum in my abdominal region when I heard men, women and children asking policemen when the parade was going to pass. It afterward turned out that the story I had written had been lost, and a haphazard one had been inserted in its stead.

On another occasion in St. Paul, Minn., the hour for opening the afternoon performance read 3 o'clock instead of 2 o'clock. Hundreds, it seemed thousands, wanted to know why the show had started just after two. This was another mistake that is liable to happen, but ever after that I resorted to letters instead of figures.

The press agent, paradoxical as it may seem, is at times well ahead of the show, but usually he gets to town the night before the exhibition arrives. His first work is to see the editorial force of the morning papers, place his story and a good lively cut. Some men don't write a new story for every town, but It pays to do so, and usually the morning paper wakes up the sleepy ones reminding them of the fact that B. B. W. W. etc., is in town. It always pays to have a weird, humorous, or at least a catchy introduction.

Satisfied that he has done his work, that the editorial force is fixed the press agent may go to bed, only to be awakened at an carly hour by the dusky bell boy, who raps on his bedroom door somewhere between five or six a. m. "Got any comps for the show, boss?" he asks with perfect composure. You tell him heatedly and hurriedly. Perhaps a half hour later a man comes to the door with the request that the press agent make good the litho. tickets that have been placed in his window. Another refusal!

A press agent refuses everybody that can't help him to get really good stuff into the good newspapers. Every ticket to him is the value written on it and if he gives any away they are so many dollars and cents. But newspapermen are not such gluttons for tickets; many have not time to go to the show, but they wish to have the privilege of sending their families. Of course, there are the hogs; there is the occasional weekly newspaper with the infinitesimal circulation which gives you more trouble and bother than the big daily.

Well, when the press agent finally starts work, about half past eight in the morning, he makes his rounds of the papers. The business offices have their checks for the advertising, which has then to be paid, and thereon is a sllp ordering a certain number of tickets.

"Mr. Press Agent, who came here three weeks ago, said he would put down 25 tickets, but that you would make it 65 as we wish to fix up all the force and can't begin to do it on this," is one of the trite, or bromidic, sentences which many business managers have down pat as the girl who says "Ain't lt grand."



FRANK STAFFORD.

In his original skit, "A HUNTER'S GAME," plays a return engagement at the COLONIAI, NEW YORK, week of DEC, 20. The act has made a decided impression throughout the east and the work of the English setter has been the delight of every huntsman. The act opens for a tour of the ORPHEUM CIRCUIT In January after finishing the Percy G. Williams metropolitan time.

"Didn't say anything about increasing the amount of the bill?" you ask facetiously, and the business manager scrowls. He means to get those tickets and usually it is folly to quarrel with him about it, although the number may be reduced. You go around to the next man and find out that be has not enough money and that Mr. Press Agent treated him, in his opinion, very badly. It is the first time, he says. that he has not received more money than the other paper.

You smooth him over, and tell him you are not permitted to increase advertising, but at the same time it is folly to make rash promises. You see him, too, soon again. Then there is the man who wants all his newsboys to go to the show and the man who ran ten dollars more advertising than his check or order calls for.

After having thoroughly subdued the tempers of the business managers one goes up to see the brain of the newspapers. These men are usually the best of fellows, and if treated with courtesy are the finest in the world to meet. The stories have been written for the afternoon papers and the cuts landed, and the press agent goes back to the show to receive the guests. And there are many guests outside of the newspapermen with "The Wild West and Far East.'

"Two tickets were sent to me by your advertising agent and I wish four." says one man who has dashed as quickly as possible from the town to the show grounds. He has a weekly paper in a provincial town, he tells you, and his family are waiting for them. Two more!

"I am the weather man and I notified all the newspapers that the weather would be fine today," says another with a feeble

(Continued on Page 135.)

# THINKS WELL OF BURLESQUE THE STAGE MANAGER WRITES

Dear Boys:

By LON HASCALL. (Of "THE BEHMAN SHOW.")

My impression of burlesque has been completely revolutionized through my connection with it, this, my first season.

Three years ago Jack Singer submitted a proposition. I laughed at him then, not through the offer having come from burlesque, but I thought a light comedian without "bumps" or "mugging" would not he tolerated.

Just before the opening of this season when Mr. Singer again made me the offer, I accepted, and now I have found out the mistake of my first belief.

In burlesque an audience will listen to quiet dialog as well as any in America, at least, I have found it so. I have a "kissing scene" in the last act of "The Behmam Show" that for the first few weeks I approached with fear and trembling. I have yet to hear a jeer or cat-call, and I may add with pleasure that the little story and thread of plot running through the play is followed as attentively as it would be in any house in the country.

I believe I can make this statement with some authority, having played all the way



BEN JANSEN.

I promised to write and tell you all

about our "tour" and just how the troupe

Ben Jansen, the character comedian, considered one of the best in his line, has been with HURTIG & SEAMION for the past ten years, MR. JANSEN has been with one company all this time, "THE BOWERY BURLESQUERS," and has been the principal comedian of it for the past six years.

He is also a song writer, being the author of "HE LAID AWAY A SUIT OF GRAY," and other successes. MR. JANSEN produces and stages the "Bowery Burlesquers" show and his work speaks for itself.

commissioned officer. You call rehearsals to keep the people in good humor and so they won't dislike you; "lay out dressing rooms," a delicate piece of diplomacy, for you have to know who are on speaking terms.

By GUY RAWSON.

(Of "THE BON TONS.")

Sometimes you become mixed up and take chances of a broken leg as referee.

The stage manager must be polite, answer all questions promptly and without hesitation.

About this time every one is preparing for Christmas, especially the ladies. It is not safe to sit on anything in the entrances, as so many shirt tops are being made and you can collect a nice assortment of needles right where you like them least. We expect a big Christmas party but I fight a little shy of those functions. I remember one. About twelve o'clock the manager was bragging about the show being just like one happy family and at two the landlord of the hotel had to call in three policemen to pry the family apart.

In Des Monies, we were visited by the "wrecking crew" of the Eastern Wheel, who occupied the house. Every one had on their best bib and tucker and cut didos for the party.

One has to be versatile in burlesque. There are no line of parts. You may be cast for a "Roman" in the first part and an "Esquimo" in the burlesque. Those who think burlesque is a refuge for new beginners and incompetent actors just hop in and try to make some of these neighbors titter.



MME. MENZELLI AND PUPILS.

The only EUROPBAN BALLET SCHOOL, under the direction of MME. ELIZABETH MENZELLI, the former famous premier danseuse and Maitress de Ballet.
GRAND OPERA, SPECTACULAR and VAUDEVILLE DANCES, SCENES, SKETCHES and PANTOMIMES of all kinds, COMPOSER.
Among her celebrated pupils are DAZIE, LA PETTY ADELAIDE, HOFFMANN, BIANCA FROLICH, JULIA MARLOWF, PETTY MIGNON, and hundreds of others.
Address 229 E. 16th ST., NEW YORK CITY.
(Instructor of Normal School of Dancing Teachers of America.)



MONTAMBO and BARTELLI.

MONTAMBO and BARTELLI, one of the few clever and original comedy acrobatic acts in vaudeville, have been working on the WESTERN VAUDEVILLE ASSOCIATION TIME for five consecutive months and meeting with pronounced

Christmas and Happy New Year to

from digging post-holes with a Healy & Bigelow Medicine Co. to the Criterion Theatre at Broadway and Forty-fourth Street, New York.

The burlesque of today is a revelation



GERTIE MOYER.

One of the best known of the young women principals of "THE FOLLIES OF 1909."



HINES KIMBALL TROUPE.

latest photo of the HINES KIMBALL TROUPE of acrobats, gymnasts and breakaway ladder The Troupe is at present appearing in the middle west with great success, having been booked by PAUL GOUDRON over the SULLIVAN-CONSIDINE time.

The HINES KUMBALL TROUBE has been engaged for the FOREPAUGH-SELLS CIRCUS for the

was getting along, but we have been so busy practicing that I could not find time to write in detail. Last Sunday was our first "daylight ride," and we had a chance to see how the crops were getting along.

To begin with, I was appointed "straw boss" and equestrian director with the show, technically speaking "the stage manager," also called other things.

My duties consist of looking wise and appearing important to the rest of the folks, while in reality you are only a non-



ROBISCH and CHILDRESS.

JOHN C. ROBISCH and MAYME CHILDRESS, who are now playing a successful engagement on the SULLIVAN-CONSIDINE CIRCUIT, in their quaint comedy conceit, "THE PROFESSOE AND THE MAID."

# THE VAUDEVILLE AGENT

"The agent is a horse thief if he doesn't get the 'time,' " said Pat Casey the other day when asked by a VARIETY representative to enumerate the duties, obligations and annoyances of the vaudeville agent.

Mr. Casey is one of the biggest agents in the world, both in business and stature. He is known by reputation in the theatrical profession as well as any of its biggest leaders. "I don't know what other agents do, but I do not, except in rare instances, accept acts to book which I have not seen, nor will I (and I think I am the only agent who can make this statement) take an act to place at a larger salary than I think that act can secure. I see the act and make up my mind what it is worth. I come pretty near knowing what a manager will pay, and if he pays more through me, the next time I see him I can't book

I don't know how many I have seen since the season opened. I have watched a whole lot, and I'll bet I see more acts weekly than any manager or agent in the country. I'll also bet I grant more interviews every week and am asked for more advice than any other manager or agent. But I haven't seen a new act so far this year that could start anything. I don't know what's the matter. I suppose loo' people come a day looking for bookings, and ten are booked. I'll average 400 acts on my books throughout the season, so you see an agent is kept hustling. By

the same. I realize how important it is for acts to secure engagements, and we do the best we can. I think about the only thing that really starts me going is where some act meets a manager and the manager tells him he wished he knew he wasn't working, for he could have placed him in the bill, etc. The manager wouldn't tell the act he refused the agent who offered the same number to him, but pats the actor on the back that way, and the agent gets all the trouble.

"Another thing, but not so bad, is the act working out of town with an open week or so who writes in every day wanting to know why it is not filled, and insinuating because he has not heard from the agent, the agent is not attending to his business. I only wish acts would just get it in their crop that if we don't book them, we won't make money, and that we've a living to make the same as they.

"Yes, I think an agent can influence a manager somewhat, and in this way: If the manager has found he can rely upon the agent, he will listen to him, but see here, that doesn't help acts in general, for that kind of an agent only got the confidence by placing the acts he knew would make good in certain spots. It helps the agents, though, and indirectly everybody.

"Now, that's all I know about the agency business, but I'll tell you how to get another good story. You go find somebody who can explain why people will waste money in making up bad acts. If you still want another story after that go to somebody else and find out where all the money for bad acts comes from."



The vaudeville agent, in New York as well as elsewhere, is the "middle-man" between the manager and the artist. The agent submits to the managers the names of vaudeville acts in his care, becoming a general bureau of information for the manager regarding his own (agent's) acts and vaudeville in its entirety. For the service performed in securing engagements for the artist, the customary fee is five per cent. of the gross weekly salary. This is sometimes remitted by the artist weekly or in bulk after a few weeks, or is deducted from the salary by the house manager on salary day, who, in turn, either remits to the agent direct or the headquarters of the circuit which has an account with the commission man. A great number of circuits and houses will not "hold out" the agent's commission, in which case it must be collected by him direct.

Regarding the agency business, Mr. Casev said:

"How are you going to tell anything about it? Why, yesterday I placed three acts on the Orpheum Circuit within twenty minutes, after each of those acts had been calling at the office daily for a month to find out what I had done. It just happened. There were openings, I was there; the acts fitted in, and there you are.

"That could happen any time. At the present moment I haven't over ten acts on my 'open sheet' for next week (list of acts without engagement for following week). I may have more, but the agent who goes around with his sheet in his hand, knows his acts and where they can go, don't try to 'unload' upon the managers, is the one who can usually place the acts he takes.

some other act. If the act wants more than I think it can command, I tell it so plainly, for there's no use wasting its time and my own.

"It's only a couple of weeks ago an act came to me and said: 'If I had been placed in a first-class house instead of the Orpheum, I could have made the biggest hit you ever heard of in this city,' Well, now, I always considered Percy G. Williams' Orpheum a pretty decent little theatre. I have heard people say it is the finest vaudeville house in the United States, and I have seen it myself now and then. I just told this young man that, but he wouldn't believe it. Then I told him what was the matter with his act. For good measure I told him what I thought his act was worth, and what do you suppose he said? Nothing at all, excepting that he was the best comedian who ever appeared in New York City, and that he wouldn't work for a cent less than double the amount I named. So there you are. Now he's back in the west again.

"It's pretty hard telling people they have a bad act. You fellows write it and that's the end of it as far as you are concerned, but people come in here after I have seen their acts either at a private rehearsal or a try-out. I tell them the act is not good, that it can't do. It hurts, and sometimes I feel almost as badly about it as they do, but what are you going to do? They think I can't book it, and I wouldn't try. Somebody's got to tell them. They think of their act as a mother does of her child; it's the greatest in the world, and that's the right feeling. but when an act won't do, it won't.

"It's wonderful where all the money and people come from for these 'new acts."

the list we keep we know every act, where it is working, where it is booked. We keep track of all bills and vacancies so we'll know just where and what to fill in.

"The manager depends somewhat upon agent, and if the agent has gained the confidence of the managers, his word will be taken when the agent says such an act can just fit in there. The agent can not afford to take any chances. He must know the act, and he must know that bill, for if his act doesn't fit or spoils the show, good night, Mr. Agent, says the manager.

"I don't know of anything in particular that aggravates me. I'm pretty good natured, and try to keep everybody else

## BACK TO TOWN. BY JAMES B. GENTRY.

When vacation days are over,
And the winter's coming on,
And the bloom is off the clover,
And they've gathered in the corn
When the days are cold and dreary
And the winds howl o'er the lea.
Then of country life I'm weary,
And it's back to town for me.

When the frost is on the pumpkin,
And the persimmons they are ripe,
And our Uncle Joshus Lumpkin
Tosats his shins and smokes his pipe;
When the winter quilts are mended
Then there comes the buskin' bee,
And vacation days are ended;
Then it's back to town for me.

It is then I get to thinking
Of the bright electric lights,
In the city, that are blinking
On these chill December nights;
Good byel I must be going;
Coms again next year? I'll see;
All aboard! the whistle's blowing;
It's back to town for me.



San Francisco's most popular theatrical managers.

Everybody knows them.

Wishing everybody Metry Xmas and a Happy New Year.

# CONTINENTAL CIRCUSES

By O. M. SEIBT.

Berlin, Dec. 1.

There is no country in the world having so many circuses as Germany. The biggest of them, not alone in Germany, but in all of Europe, is the Circus Busch, Berlin, owned and managed by Paul Busch, a multi-millionaire now, but formerly only a trainer of horses. A number of years ago he started under canvas, traveling all over the continent.

When he first came to Berlin, the old Circus Renz was in all its glory, and there did not seem to be a big chance for Busch. But he very soon found out that people did not care so much for horse acts alone, such as Renz was then offering, and he started putting on pantomimes with scenic effects. Meanwhile Renz died, and things changed over night.

It was merely sympathy for the Circus Renz that kept business going, and when Renz died. Mr. Busch came to the front. putting on big pantomimes with over a hundred people, and with water effectsthen a novelty. Another item that helped Busch greatly was the demand for sensations, and he engaged novelties of that character with the result that his place was doing tremendous business despite the opposition of Renz.

One of the biggest drawing cards Busch ever had was Mr. Corradini with his balloon horse. Corradini met with a terrible accident in Copenhagen a few months later, falling with his horse from beneath the circus top into the ring. death being instantaneous. Busch owns now four big buildings; in Berlin, Hamburg, Breslau and Vienna. Mr. Schmidt is Mr. Busch's manager and his right hand man.

What Busch means for pantomimes, Albert Schumann, Berlin, his opposition, means for horse training. Schumann, who rented the former Circus Renz, in Perlin, after the management went bankrupt, is certainly the master of all horse trainers. His daughter, Dora Schumann, may be mentioned as a very clever haute ecole rider being by all means the very prettiest of all existing European high school riders. Both Berlin circuses--Busch and Schumann-are paying much attention to variety acts.

Of the traveling German circuses, the following may be mentioned: Corty Althoff, owned and managed by Pierre Althoff: Max Schumann, owned and managed by Max Schumann. a brother of Albert; Circus Henry, owned and managed by Heinrich Koschke; Circus Sidoli, managed by Cesar Sidoli; Circus Sarrasani, managed by Sarrasani, now the biggest of all traveling German circuses.

The following are the most important European circuses: Ciniselli, in Warsaw. Russia, Alexander Ciniselli, manager and proprietor; Ciniselli, St. Petersburg, Russia, Scipione Ciniselli, manager, the uncle of Alexander; Circus Beketow, Budapest, Austria, M. Beketow, manager; Circus Carre, Oscar Carre, manager, traveling in Holland, Belgium and Germany.

All these circuses should not be classed with the little circuses that are traveling in France, including the standing Paris Circuses Medrano, Nouveau and

Metropole. These shows have generally

only four or five horses altogether, and

the bill is mostly composed of very cheap variety turns and clowns.

England is the land without circuses.

### A GREEK PROVERB.

"Oudeni thinto epi simphora nithisis ei tyhi kai to mellon acraton."

Chevalier De Loris, the eminent sharp-

shooter, whose nationality is Greek, says this is a proverb of his native land, and translated, reads: "Worry not over the misfortunes of mortals; luck knows no one and the future is invisible."

A firm believer in that saying is Mr. De Loris. He claims there is much comfort to be found in it.



THE OLD BOYS.

THE OLD BOYS.

Through the kindness of W. W. ("DOC.") FREEMAN, here is reproduced this galaxy of old showmen, who, in 1892, were among the chief assistants to the late James A. Belley in the conduct of the Barnum & Belley Circus. On the plate are pictures of: JAMES A. BalleY, equal owner with P. T. Barnum and General Manager; (1) MERRITT F. YOUNG, treasurer; (2) W. F. FRANKLI; railroad contractor; (3) W. H. GARDNER, general agent; (4) I. V. STREBIG, excursion agent; (6) R. F. "TODY" HAMILTON, general press agent; (6) I.OUIS E. COOKE, special agent; (9) FRED LAWRENCE, advance press agent; (10) FRANK L. PBELEY, press agent with show; (11) THOS. KEILLY, 24 hour man, (12) B. G. BALL, contracting agent; (13) C. (HRISTOPHERSON, lot and license agent; (14) J. P. FAGAN, contracting agent; (15) GEO. O. STARR, foreign agent; (16) FRANK HYATT, general superintendent; (17) BYRON V. ROSE, master of transportation; (18) CHAS. McLEAN, superintendent canvas; (19) L. D. PUTNAM, assistant superintendent canvas; (20) W. D. HAGAR, manager privileges; (21) EMESHAW, pivileges; (22) E. H. DAVIS, car manager; (23) HENRY HEDGES, car manager; (24) AL REAL, car manager; (25) GEO. CAMPBELL, car manager; (26) E. H. DAVIS, car manager; (27) HENRY HEDGES, apperintendent ring stock; (28) GEO. CONKLIN, superintendent menagerie; (29) WM. NEWMAN, chief aulmal keeper; (30) MRS. C. A. WHITE, costumer; (31) W. A. WHITE, boss property man; (32) PETERS HALSTEAD, master mechanic; (33) CHAS. STOCK, superintendent of lights.

Others department heads whose pictures are omitted from this old photograph were: HARVEY L. WATKINS, secretary to James A. Bailey; BEN FISH, secretary of the show and representative of P. T. Bernum; THOS. LYNCH, superintendent of baggage stock; HARRY ABBOTT, 24-hour man, and CARL CLAIR, band master.

Of the men whose pictures appear above the following are known to be dead: Mr. Bailey, Merritt F. Young, W. H. Gardner, Fred Lawrence, R. G. Den Henry C. Henshaw, L. D. Putnam, Byron D. Rose, Wm. Smith, Wm. White, Henry O. Hedges, E. H

## CRITICISM

It has been the annual custom, taking the opportunity of the Anniversary number for VARIETY to carry a story on criticism. Vaudeville is now so complicated in its many divisions that there are many new things to say on the subject.

During the past year and especially in view of the many vaudeville houses of the smaller stamp, where acts are either playing for the first time to "try out" or "get in," it has occurred to VARIETY'S reviewers that not alone should it be wtihin their proThe nearest ever got to it was when a manager in the United Booking Offices informed one of VARIETY'S reviewers (there are four in New York) that VARIETY averaged eighty per cent. in correctness as to the merits of acts. This was a higher percentage by a very long way than any of the reports received by the agency showed, said the manager.

Could the reviewers mention in their reports the amount they thought the act was worth, it would be a better guide and increase that percentage.



ABE REYNOLDS

(8d SEASON WITH "MISS NEW YORK, JR.")

According to WALT of VARIETY—"Abe Reynolds has created a 4 Hebrew character and not a vulgar lampoon. His Jew is the keen witted, clean and wholesome man; not the repugnant and repelling creature which blossoms in burlesque soil with all too much profusion. His make-up is carefully applied, his sppearance is cleanly, and he dresses bimself as any self-respecting man would dress. Reynolds never drops life character for an invitant; running all through the piece with a sustsined dialog and an evenly matched portrayal of a Hebrew who would be welcome in any entertainment."

vince to pass opinion on an act as to its merits, but even say what in their opinion the certain act reviewed as new would be worth.

In vaudeville at present there is the little "small time," medium "small time," big "small time," little "big time," medium "big time" and "the big time." Acts play the small time often to secure an opening on the big time. A VARIETY review often mentions where the act may expect to play, whether on the "small" or "big" time. When the smaller vaudeville showed indications of entensive growth, VARIETY'S New Act department carried a notice that the review of an act was to be accepted in its remarks, unless otherwise indicated, as of the theatre it appeared in. As for instance if an act was "caught" at the Columbia, Brooklyn, the review covered houses of the Columbia grade; if at the American or Colonial, the criticism was intended to apply to theatres of the first class; always applying to the house the act was in when reviewed.

To what extent the criticisms in VARIETY are followed by managers, agents and artists, VARIETY has no means of knowing.

Very often an act reported to be a good one, fails to secure time through the amount of salary asked being too high. VARIETY'S reviewers would like to say when the occasion arose: "It's a good act at \$300"; or "This act should secure all time wanted at \$150," or "This act will do for \$600."

The day may not arrive when a criticism of a vaudeville bill will include an estimate of the value of acts, but VARIETY would like to see it come. There is more than one reason for it.

Close if not intimate association with acts and figures in vaudeville gives a reviewer with perception in that relation a line upon acts from the commercial side as well as the artistic. He also is ant to understand when the managers book an act because they must have it and when they refuse it through price.

There is one other obstacle standing in the way of VARIETY'S reviewers. They are not permitted to indulge in personalities. Many a new act which has been ruined through the appearance of a woman in it, on account of her age or looks could only have that hinted at.

The curious incidents in connection with criticisms still crop up. In this issue is an advertisement of an artist in a hurlesque show who wrote a letter demanding that his advertisement be removed because the review of the show he is playing with did not speak of his work as he thought it should have. He said he had consulted an attorney and had the right to cancel his contract for the advertisement.

Leaving out of the reasoning his presumption in thinking the "notice" should be "mush" because he advertised, the humorous part is that he should be angry because a reviewer did not agree with his own opinion of himself. If an artist knows just how "good" he is, and has set his mark of merit high, why should he be flabbergasted at an adverse criticism when he believes he must be right, and the reviewer wrong.

A new brand of "notice getter" has cropped out during the past year. We have written of all the kinds we met, the fellow who says he wants a "page ad." the one who says he was "panned" because he wouldn't advertise and all the other things an act receiving unfavorable notices thinks of to explain it, but the latest is the fellow who selects a VARIETY reviewer, buttonholes him, and says, "Can't you catch me. I know the others are all right, but I want your opinion."

Of course, VARIETY'S reviewers are only critics, but give them credit for having a little sense and knowing something about "conning." None has been criticising all



JIMMIE LUCAS. (Alias James Lucas.)

The above is a photo of JIMMIE LUCAS, alias JAMES LUCAS, late star of MORT II. SINGER'S "THE GOLDEN GHR!" company, who is now playing the ORPHEUM CHRCUIT. He is booked to appear in England later.

Al Rice, a member of the Joe Weber Travesty Company, died in New Castle, l'a., late last week. He was born in Newark, N. J., and has made that city his home when not on the road. He was prominent in the profession, having played one of the leading roles in "The Two Johns." The body was sent to Newark for interment.



GORDON ELDRID.

The above is of GORDON ELDRID, who is repeating his success of last season with his novelty tch, "WON BY A LEG."

The act has been working steady and has received the highest praise from both Press and Managers. Mr. Eldrid has played many Sunday nights where he has not been allowed to use his special "drop," ich he carries for the act (as it is in two scenes), but it has been just as hig a hit and often has to follow three other sketches on the same bill.

But the act being away from all others has always won out.

# **VAUDEVILLE OF THE YEAR**

Baring the growth of the "smaller vaudeville" during the past year, December finds no change in the leading managerial ranks of the first class variety circuits.

The line-up remains the same; William Morris against the combined theatres, while in the second class division the Pantages Circuit is still fighting Sullivan-Considine.

}

The United has been handicapped by the "blacklist" it maintains against all acts playing in "opposition" houses. Though the United managers say they are not hindered by the hundreds of acts upon this list, their weekly shows tell a different story. In no place has the want of acts made itself more felt than in New York.



RICE AND COHEN.

JOHN C. RICE and SALLIE COHEN are as well known to vaudeville as that branch of entertainment is to the public.

The couple are now appearing as a star feature number on the MOLRIS CIRCUIT.

The managers opposed by William Morris have waited in vain during the year for Morris "to go broke." About two months ago, his competitors had the Morris Circuit "down and out." The only reply Morris made was to throw out Burt's. Toledo, and the Jefferson, Memphis, from his circuit, leaving the Morris string all winners with but one loser, The Plaza, New York. Within a month afterwards the Plaza commenced to do business and was placed on the winning side.

The bickerings between the vaudeville managers have been many throughout the year. Between Martin Beck and E. F. Albee a silent strife has existed, and while the impression was sought for publicly that all remained serene between "the east and west" no one believed it. Few believe it now even under the latest protestations of everlasting regard.

"The Duma" or territorial agreement between the east and the west as represented by Messrs. Beck and Albee expires in December of next year. Mr. Albee wanted this renewed, but it has not been to date.

About six weeks ago reports of a possible combination between Morris and Beck were prevalent, with a solid foundation, Beck and Morris having been reported in conference. It was said that they had met two or three times at an appointed place. All the influence the United Booking Offices could exert was brought to hear upon Mr. Beck and Morris Meverfeld, Jr., of the Orpheum Circuit to prevent the alliance taking place.

It simmered down after the United incorporated its "\$2,000,000" proposition, ostensibly for the purpose of frightening Beck. Since then Mr. Beck has been so secretive in his movements, apparently without motive of any kind, that the suspicion is abroad that Marin Beck has something up his sleeve.

In the show division of vaudeville the larger houses have evidenced a strong tendency for "freak" features. Some have been successful and some have not. A

"freak" seems to have a short life at best.

BLEW INTO CHICAGO BUT HIT LIKE A JORNADO! - 20 WEEKS OF . WESTERN YAVBEYILLE ASSOCIATION

The future booking of a fad for the moment has proven a risk that will likely be seldom repeated hereafter.

There have been no really brilliant suc-

has made the first class go to extremes to hold its patronage.

In the "copying" and "stealing" of acts, little compunction seems to be felt by either

cesses of the year. The standard of vaudeville has taken a fall since January last, and the managers are allowing it to go down, whilst believing they are bolstering it up through "box office attractions"; a suicidal way of keeping vaudeville at the of the main factions. William Morris first attempted to persuade Annette Kellermann from the management of B. F. Keith, who had the swimmer under contract. Following a legal struggle, Mr. Keith was successful in holding Miss Kellermann to her



Of PAKA'S "HAWAIIANS." Now on the MORRIS CIRCUIT meeting with success.

Compliments of the season.

top. When there is no "box office attraction" there is no attendance.

From this being a condition only in New York, it has spread to outside cities, where the invasion of the "smaller vaudeville"

agreement, but only at a large increase of salary, arranged in the most convenient way. Upon losing Miss Kellermann, Mr. Morris duplicated her act, and has played the "copy" upon his circuit, employing the same setting intended for the original. Other "copy acts" have followed and some went before, east and west, while the latest struggle between the opposing forces was the recent race for Valeska Suratt, who is appearing this week for the United at the Colonial, New York.

When Miss Suratt opened at Hammerstein's and her act seemed to draw a great deal of attention together with capacity houses, William Hammerstein, godfather to all "big names" and "freaks" worried over the occurrence, allowing Miss Suratt to abruptly close the engagement. Switching back and forth between Morris and the United, Miss Suratt finally landed with the latter.

Among the foreigners there have been no sensations imported. Harry Lauder returned and has filled the Morris houses wherever and whenever he appeared. Lauder is now on the first week of a prolonged tour, which will take him all over

The average of successes among the importations has been smaller than in former years. That may be through the best and biggest of the foreigners having played on this side.

In productions, vaudeville has been nearly barren. The few that did "make good" were booked at figures objected to by the managers who were compelled to take the acts through the scarcity of material.

There has been a noted tendency to broadness in the liberties allowed acts of late. This is verging towards the regulation music hall style of show, and where

(Continued on Page 90.)

## HIS LAST SHOW

By ABEL RUBI.

Paris, Dec. 1.

The small city, shivering under its covering of snow in the hollow of the valley, did not sleep that night. Light streamed through the chinks of the closed shutters, doors banged, voices echoed in the calm night, and lanterns gleamed on the white reads.

The bell from the old church began to ring; the joyous peal scattered its notes across the country; cheerfulness abounded and spread to the woods and fields. It is

the immense Hosanna of the earth to the Redeemer; it is the eve of Christmas, the glorious night when all men bow before the feet of the infant Savior.

Amidst the joyous movement of that winter night one house remained obstinately closed. No one left it that day even to go to church. The inmates move with silent footsteps and speak low, for a youth of twenty is there ending his life, whilst all others are celebrating.

Joyful sounds rise from the street,



MILLS and MOULTON

In "A TRIAL PERFORMANCE." the coinedy sketch PHIL MILLS and BESSIE MOULTON are drawing down the laughs with, they have selected a certain funmaker.

In wishing everybody a very Merry Christmas and a Happy New Year, Miss Moutton and Mr. Mills reserve the right to add that they and their act are much sought after for show purposes.



MELNOTTE-LANOLE TRIO.

THE MELNOTTE LANGLE TRIO of aerial acrobata is under the management of HIGH MELNOTTE, and is connected with circuses in the summer time, playing vaudeville engagements in the winter.

The feats performed by the MELNOTTE-LAN. OILE TRIO are startling and unusual, and the act is now proving a big bit in the middle west through the originality of the tricks and the artistic excellence of the acrobata.

happy voices are singing in the night. The people are on their way to the theatre, where a special performance is being given. The poor lad forgets his suffering, the accident that caused his illness, his approaching death, and would fain know what will be the entertainment he cannot see. They tell him of the famous danseuse, one of the beauties of the capital, who is to appear. A wild desire seizes him: he must attend this show, for he knows it will be his last. His life must come to an untimely end through saving that of a child. A musician by inclination, himself now an artist, he would again see the footlights-be like other men, if only for a moment. He is weary of seeing eyes reddened by tears. sad faces, of hearing monotonous voices. He stretches forth his arms and begs for some small share in the universal cheerfulness of Christmas eve. A friend present silently leaves the room. . .

Moved by pity the famous dancer comes through the cold night to the side of the dying man.

The shadeless lamps fill the room with light, whilst the fire sends forth a red glow. On the carpet the warm-hearted artiste dances to the low tones of a violin accompaniment, her supple and graceful form recalling all the classical movement of her art. Her arms encircled with gold bracelets seem to embrace invisible beings.

the swaying of her light drapery seems like a cloud of incense around her.

Raising himself on his elbow, amid the whiteness of the pillows, the dying youth watches and smiles with a delighted air. He no longer sees the sad faces, the anxious mother who has for months

him? He smiles, opens his arms, astonished at the vision and falls back, happy-passed in a moment from the glory of the vision to eternity.

You artists, men and women of sublime soul, whose lives are devoted to the solace of the worker and the worn, may you be



MERRY CHRISTMAS SUCCESS

HAPPY NEW YEAR SUCCESS.

CHAS. C. MILLS. GERMAN ALDERMAN

In up-to-date political speeches. The laughling lift on all bills. Booked solid, playing all the best vandeville theatres in the west. Management of W. V. M. A. and U. B. O. of New York. Walt until 1 get east. Will show you some act.

watched over him, and who now with terror notices his declining strength. He sees only the white and graceful form, hears only the sweet music. A new life animates him; a glow circulates through him. What is this light he thinks he sees? Paradise, full of enchantment? an angel waiting, her white wings open to protect

blessed also for the moments of joy and oblivion that you bring to the careworn and sad of this weary world. And when you die, you alone, by your art, have lived through all the scenes in the great human drama, and you alone are long remembered by the thousands everywhere whose lives you have often lightened.



BERLIN WINTERGARTEN. One of the most famous music halls in the world



LILLIAN SHAW.

LILLIAN SHAW.

This clever vocal dialect comedienne, the foremost artiste in her class, has been called "a Warfield in petiticosts with Bernard trimmings."

This was said of her in a recently issued magazine, which reviewed at length her novel and characteriatic apecialty. Miss Shaw sings exclusive songs, written especially by IRVING BEBLIN, and will soon appear in New York with her newest offering.

### REEVES TO BECOME AMERICAN.

Billie Reeves, the musical comedy comedian and pantomimist, has started the legal process which will make him an American citizen. Coming to this side with the Karno Company in "A Night in an English Music Hall," more than four years ago, Billie has not been back home since. Last summer he booked passage for London, but at the last minute was forced to cancel it.

For three seasons he has been with



IDA MAY CHADWICK.

(Of THE CHADWICK TRIO.)

A trio of entertainers so popular they have sgain been engaged for a return trip over the ORPHBUM CIRCUIT, having but recently completed their last tour on the same time.

IDA MAY CHADWICK is a dancer with several championship medals won in competition for her nimbleness of foot.



JOHN C. RICE and SALLY COHEN.

"RICE AND COHEN" spell the name of one of the best sketch pairs in vaudeville. They have been in the two-a-day field for several seasons, but will shift their activities next year to a farcical production, now under consideration.

Ziegfeld's "Follies." He first opened under that manager's direction for a twelve weeks' engagement on the New York Roof. When the show opened in Atlantic City for its premiere Mr. Ziegfeld signed

him for three years with an option on a like period.

Mr. Reeves has refused a nine months' engagement abroad made him recently through the Marinelli office in New York.



MARION MURRAY.

MISS MURRAY was formerly of the MURRAY SISTERS, the other was Victoria, who recently married and retired from the stage. Miss Marion is now playing the fittle role in "A Prima Donna's Honeymoon" in vandeville, having made a large success in the piece. She is the up to-date type of American girl, tail and stately and with an inneual condownent of beauty. "A Prima Donna's Honeymoon" was first presented a few weeks ago by the Producing Department of the Orpheum Circuit, and so good an impression did it nake that Percy G. Williams signed it for the Bronx Theatre this week. Other bookings made will keep the young woman busy for the rest of the season.



HARDIE LANGDON. SINGING COMEDIENNE Booked solld on the MORRIS TIME by J. C. MATTHEWS.

Merry Christmas and Happy New Year to every-body.

### ADVICEABILITY.

By WILLIAM TOMKINS.

Some years ago, when new in two-a-day,
An anxious friend (that week with the same show)

Asked me if I would watch his act, and say Exactly why I thought it wouldn't go.

True to my trust I did my very best To help him, just as though the act were mine; Told him what "went" and said that if the rest Was changed, or cut, it would then be fine.

Twis balmy summer, clearly I recall, The sun shone brightly; the day was fair, But aif at once I feit a sudden pali As though a winter chill swept the air.

I heard from him quite frequently before; Our correspondence now is at an end; He doesn't find time to write me any more: I gained experience and tost a friend.



MULLEN and CORELLI.

The above is a cartoon of MULLEN and COR E141 as they now appear in their comedy conversational acrobatic act in 'one,' received with unstituted praise by press, public and managers wherever seen.

GEO, MULLEN is one of the very few acrobatic concellans who can get talk over successfully. His witty sayings while ED CORELLI is going through the most difficult and graceful tombiling stunts are very amusing.

The act is presented with much dash and neatness and so different from any other comedy acrobatic act and working all in 'one.' It is in constant demand, playing UNITED TIME, booked by ED. S. KELLER.

### RAILROADS KILLING GRAFT.

Out in Minnesota and the Dakotas, where "drifting" circuses were wont to thrive, the railroads have been taking a hand, and will not haul shows which thrive upon "graft." During the past summer several of this class of small shows were turned down by the Northern Pacific Railroad, which positively refuses to haul that sort of a show. Either the "graft" had to be cut out or the show didn't travel on that line.

Other roads, it is said, will adopt the same policy next summer, and with such action general and continuous the circus "grafter" will have had his day.

Another thing which is going to kill off this ilk is the fact that showmen who previously ran a grafting show, have found upon trial that there is more money in a clean one. One western showman who had previously been an open practitioner of "grafting" prospered so splendidly during the past season with an absolutely clean show that he has made an open confession of faith in running a legitimate enterprise.

### **GIRGUS** NEWS

### EUROPE FOR HONEYMOON.

Chicago, Dec. 8.

Tomorrow (Thursday) at Lafayette, Ind., Charles E. Cory and Mary Murdock will become man and wife. Mr. Cory is the general manager for the Hagenbeck-Wallace Circus. Mrs. Cory, to be, is the daughter of the late James Murdock, the traction magnate, and is very wealthy in her own right.

Following the wedding reception the couple will go to New York and spend the honeymoon abroad.

Mr. and Mrs. B. E. and Benard Wallace will attend the function, going to Lafayette from Peru.

It is known that W. P. Hall is organizing a circus for next season, and rumor has it that Rhoda Royal may be connected with it. The title under which the show will be operated has not been determined.



SAM SIDMAN.

### NOTICE

### "IT MAKES ME SO MAD"

Is the phrase ORIGINALLY COINED by Mr. Sidman for theatrical use. Anyone permitting the use of same in a theatrical production is violating the laws of decency and manhood.

The Forepaugh-Sells Show, being formed up in Baraboo, will be a forty-five car circus when it returns to the road next season.

W. C. ("Billy") Thompson will again be the "story man" of the press department with "101 Ranch" Wild West next season.

Geo. V. Connor will have charge of the side show with Miller Bros.' "101 Ranch" next season. He is spending the winter at his home in Chillicothe, O.

Jay Rial is in Chicago. From his talk he could hardly be persuaded to abandon the circus. He likes the work and likes tne life. He is now the "greatest living specimen" of the circus press agent in actual harness.

Charles Jenkins, a "razor-back" with the Duel Dog and Pony Show, which is now playing theatres, was sent to jail at Peru, Ind., Dec. 2 on charge of committing an assault on one of the boys with the organization.

### COLES WORTH \$30,000.

Chicago, Dec. 8.

The topic of conversation among circus folks concerns the future of the Cole Brothers' show. In this connection it is interesting to note that the Cole Brothers' show is only valued at \$30,000, which puts a quietus to the estimate of values of other circus properties. The line "a million dollars invested" reads as a joke when it is shown that an outfit quadruple the size of that owned by the late Martin Downs makes a tremendous tented enterprise

Martin Downs died Oct. 19, and the letters of probate were granted last week which showed his estate to be valued as follows:

Circus property at Corry, Pa	\$22,000.00
MacDonald mortgage	5,083.50
Securities and debentures	3,317.04
Cash in Toronto banks	37,897.83
Cash in Rye, Pa	1,000.00
Insurance	5,000.00
Real estate Toronto	
Walker Grape Juice at Erie, Pa.	10,900.00

Total .....\$100,198.40

The value of the circus property was placed at \$30,000, against which there is an indebtedness of \$8,000 to the Erie Lithographing Company. According to the will and codicil C. H. Thompson and John D. Montgomery are made trustees, the legatees being the widow, who receives \$15,000, including the \$5,000 insurance: the father the yearly income on \$12,500, and the son the rest, excepting a diamond pin given to Mr. Thompson, and \$500 to Rev. J. L. Hand for masses.

The rumor that "Bunk" Allen is trying to buy the show will not down. Walter L. Main may be bidding for Allen, who is said to have the money.

It is rumored that Mrs. Martin Downs is dissatisfied with the terms of the will and may contest it, asking for a full third of the estate.

Eddie Brown is in Chicago again having seen the lights of Broadway.

Joe Challis is located at the Sid Euson's Theatre in Chicago this week where "Cleo" is the "added attraction."

Arthur Hill, manager of Vallecita's leopards, is negotiating with H. H. Tammen and W. E. Franklin to handle the side show with the Sells-Floto circus next season. If the arrangement is perfected the leopard act will be used in the big show.

Chas. Kohl will, it is said, be the caterer for the Barnum & Bailey Show next season. Mr. Kohl was a member of the Kline & Kohl firm, which for several seasons were caterers to the same show Their last season was when the show was in Germany. Mr. Kohl then opened a hotel in Poughkeepsie and Mr. Kline took the management of the Park Hotel, Erie, Pa.

Joseph Mayer has closed contracts with the Ringling Bros. to publish the advertising programs for the Barnum & Bailey, Forepaugh-Sells and Ringling Bros.' shows next season.

### SASSE GOES TO RINGLING.

Chicago, Dec. 8.

Charles L. Sasse, the New York agent, who makes a specialty of placing circus attractions, passed through here Monday on his way to Baraboo, Wis., where he will meet the Ringlings.



HILLEBRAND and DE LONG. Sensational Iron Jaw Heavy Weight Bulancing Act.
Under exclusive management of JACK LEVY.
140 West 12d St., New York, 'Phone, 2164 Bryant, Cable address, 'Jacley.''

### WILL BE SOME BUNGALOW.

Maj. Gordon W. Lillie ("Pawnee Bill") is on his ranch near Pawnee City, Okla., where he is superintending the construction of a \$10,000 bungalow, which he will occupy between seasons hereafter. The Major will stay in Oklahoma until after Christmas when he will come east to take active charge of matters at winter quarters in Trenton. Geo. Connors is now in



JOHN ENNOR.

JOHN ENNOR, the world-wide traveller, is now appearing in vandeville with great success. He offers a series of travellogues with beautiful little trations secured at great trouble and expense, and with rapid fire talk, which holds the attention of the audience from fifteen to thirty minutes or as long a time as he is allotted on the program. Mr. Ennor is the originator of travellogues. He is now filling a thirty weeks' engagement in Chicago and was one of the strongerst features of the bill at the Wilson Avenue Theatre for the week ending hec. 5, being booked by J. C. MATTHEWS of the WILLIAM MORRIS OFFICE.



BUNCHU and ALGER.

"THE KENTUCKY GIRLS" are a delightfully clever pair. Their splendid voices, neat appearance and the natural polse which permeates the entire turn, always make them premiere favorites. This goes as it stands. AGENTS TAKE NOTICE.



### J. W. CLIFFORD.

J. W. CLIFFORD, the well known stock comedian who has for eighteen or twenty years past been associated with best organizations in the west. Is at present playing vaudeville engagements, being booked over the WILLIAM MORRIS time.

His monolog is very well received wherever be appears and his yoilling is making the same big hit it could always be counted upon to do when he was in stock.

### BILLS NEXT WEEK.

### NEW YORK

COLOMIAL.
Hetty King.
"Imperial Musiciana."
Charlotte Parry.
l'ringle and Whiting.
Kennedy, McGahan
and Platt.
Dankmar-Schiller
Troupe.

ALHAMBRA.
Annette Kellermann.
Gus Edwards.
Edmund Stanley and
Co.
Hoey and Lee.
Makarenko Troupe.
Linton and Laurence.
A. O. Duncan.

Bowers, Walters and Crooker. Musical Cuttys. (Others to fill.)

BROMX.
Adelaide Kelm and Co.
"Blonde Typewriters."
Ernie and Mildred
Potts.
3 Keatons.

3 Keatons.

Max Gruber's Animals.

Quinn and Mitchell.

Spissell Bros. and Co.

Cooper and Robinson.

Granville and Rogers.

Ben Beyer and Bro.

GREENPOINT.
Billy B. Van and
Beaumont Sisters.
"School Boys and
Girls."

Girls."
Frank Morrell.
Frank Stafford & Co.
Sully Familly.
Work and Ower.
Natt Carr.
The Raymonds.
FIFTH AVENUE.
Banjamin Chapin & Se
Co.

Co.
Sam Chip and Mary
Marble.
Belle Blanche.
Sam Mahoney.
"Silvers" Oakley.
Charles and Famile
Van.
Four Konerz Bros.

FOIR KONETE BYOS.

HAMMERSTEIN'S.

Valeska Suratt.
Stepp, Mehlunger and
King.
Smith and Campbell.

"Swat Milligan."
Bond and Benton.
Armstrong and Clark.
ORPHETM

ORPHEUM.
Dasle.
'l'Ianophiends.''
R. L. Goldberg.

Two Pucks. Great Ergottl. Joe Cook.

Joe Cook.

PLAZA.

George Lashwood.

Karno Comedy Co.

Sidney Drew and Co.

Clarice Vance.

DeWitt, Young and

Sister.

"Silent" Talt.

Sandor Trio.

Sanoor 1710,
FULTON,
Lucy Weston,
Willie Hoppe,
McWatters and Tyson,
Parisian Models,
Sydney Grant,
Rice and Prevost,
Jackson Family,
Dorsch and Russell,
"Georgia Campers,"

AMERICAN,
Paullue,
"Consul."
Montgomery and
Moore,
Junie McCree and Co.
Terry and Lambert,
Hawaiian Trio,
Healy and Meely,
Lottle Glison.
Cardownie Sisters.

### INDIANAPOLIS.

GRAND OPERA HOUSE COLONIAL,
Curzon Sisters.
Waiter C. Kelly.
"Awake at the Wilfred Clarke and

Curzon Sisters.
Walter C. Kelly.
"Awake at the
Switch."
Griff.
Schrode and Mulvey.
Julia Frary.
Newell and Niblo.
Marshall Montgomery.

Co.
Co.
Hardeen.
McMahon and Chappelle.
Sophie Tucker.
Violinski.
Rawson and June.

### CHICAGO.

MAJESTIC.

Bessie Wynn.
Helen Grantley and
Co.
Bonhair Troupe.

Co.

Bonair Troupe.
Clara Belle Jerome
and Giris.
Olivetti Troubadours.
Alf. Grant.
Stelling and Revell.
Avon Comedy Four.
Sandbury and Lee.

### AMERICAN. R. A. Roberts.

Neilie Wallace.
Empire City Quartet.
Shean and Warren.
Le Roy and Clayton.
Besnah and Miller.
Bertle Fowler.
Goyt Trio.
(One to fill.)

### STOCK BURLESQUE IN NEW ORLEAN

New Orleans, Dec. 8.

The Wayne Comedy Company, a stock burlesque organization, will occupy the Dauphine. The company opens Dec. 26 and will run until the end of the season.

### BENNETT HAS RELAPSE.

Charles W. Bennett, former general manager of the Bennett Circuit in Canada, who has for several months been confined to his home with typhoid fever, secured the services of Mr. Ward after a considerable wrangle over price which was ultimately satisfactorily adjusted by a board of arbitration. The price agreed upon for the single performance to be



MILLLER AND TEMPEST

(Grace Tempest and Leon Miller.)

Presenting a unique and original surprise, entitled "KIX AND TRIX." FULLY COPYRIGHTED.

ALWAYS WORKING.

Merry Christmas and Happy New Year to everybody.

Address care VARIETY, Chicago.

suffered a relapse late last week, and on Saturday was removed from his home in New York to the hospital.

Mental worry over his inability to proceed with business plans owing to his physical condition contributed to the relapse. Fred Zobedie is in charge of his affairs.

### IZZIE WARD GETS A JOB.

At last Fred Ward, Broadway's best little layoff comedian, has secured a job. Corse Payton, the Brooklyn managerial wizard, came to the rescue. Mr. Payton played at the Bijou Theatre, Brooklyn, Dec. 12, was a good cigar. The contract carries 25 cents after this clause. The cigar is to be smoked immediately after the performance by Mr. Payton.

If Mr. Ward is successful at the Bijou his price will rise accordingly, and he states that under no condition will he work for less than a package of cigarettes, two tencent cigars and chewing gum. Formal contracts were executed to bind the deal in the offices of Gordon & Solomon. "Izzy" signed himself as Ferdinand Israel Ward.



FRIEND and DOWNING

Merry Christmas and Happy New Year to all our friends and acquaintances here and abroad.



ZICK ABRAMS.

Well known theatrical man, who enjoys a wide acquaintance from Maine to California, and who is now a partner of SULLIVAN-CONSIDINE in the NATIONAL THEATRE, SAN FRANCISCO.



KENNEY and HOLLIS.

The above cut represents KENNEY AND HOLLIS, "THE ORIGINAL COLLEGE STUDENTS," who have appeared in the principal theatres of America.

We produced our act at KRITH & PROCTOR'S 23d STREET THEATRE, OCT., 1903, and have criticisms from all the leading theatrical papers to substantiate our claim as "THE ORIGINAL COLLEGE STUDENTS." Since then there have been several imitations.

This season the young men are appearing in new make-ups, also using new material. They have been engaged for Europe through RICHARD PITEOT, and will sail next July.



ELIABZETH M. MURRAY

Merry Christmas to all my friends at home and abroad.

Direction, MR. ALBERT SUTHERLAND.

### "THE MAGPIE" A PLAY.

"The Magpie and the Jay," the vaudeville vehicle, for several seasons of Carleton Macy and Maude Hall, is to be written by Clay Clement into a four-act rural comedy and will be produced next season.

Meanwhile Miss Hall will continue in the piece on the Sullivan-Considine time while Mr. Macy will join the cast of "The Man Higher Up," a forthcoming Shubert piece, in February.

A daughter arrived at the home of Mr. and Mrs. J. O. Hewitt (Evelyn Le Coste) on Nov. 25 (Thanksgiving Day) in New York.

Fun that is clean,

Important Notice to Particular Managers.
"PUT IT ON YOUR BILL."
"The Prima Donna and the Lunattc."
A high class sketch for high class houses.

Singing that's charming.



(Miss Yeoman.) McGRATH

(Mr. McGrath.) YEOMAN

Seen in the west for the first time.
Playing the WILLIAM MORRIS HOUSES in CHICAGO.
Booked by J. C. MATTHEWS.

# **VARIETY ARTISTS' ROUTES** FOR WEEK DEC. 13

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from DEC. 12 to DEC. 19, inclusive, pendent upon the epening and closing days of engagements in different parts of the coun All addresses below are furnished VARIETY by artists. Address care newspapers, managem agents will not be printed.)

"B. R." after name indicates set is with Burlesque Shew mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

Adair Art 801 So Scoville Av Oak Pk Ill
Adams Mark Knickerbocker B R
Adams & Aldea Orpheum Oakland
Abeara Chas Orpheum Omaha
Altkes Edgar Hastings B B
Alberts Lee 14 Frobel 1111 Hamburg Ger
Alburtus & Millar Palace Bristol Eng
Alexander & Berties 41 Acre Lane London
All Huster & All Claude Pl Jamalca N Y
Allen Leon & Bertie 118 Central Av Oshkosh Wis
Allison Vola Moulin Rouge B R
Allison Mr & Mrs Star Chicago

### ALRONA-ZOELLER TRIO

OOMEDY ACROBATS,
Agent, PAUL DURAND, Long Acre Bldg.,
N. Y. C.

Alpha Troupe 20 Trent Trenton
Alton & Arlias Girls Will Be Girls
Alvias The 801 E Wash Springfield III
Alvin Bros Lid Litters B R
Ames & Corbett 978 Gordon Toledo O
Ameta Palace London Eng
Almora Helen Imperial B B
Alrona Zoeller Trio 299 Hemlock Brooklya
Alvane & Co West Middietown O
Alvareitas The Jorsey Lillies B R
American Newsboys Quartet Bijou Filint Mich
American Cowboy Four Bice & Barton B R
Anderson & Anderson Lyric Connelleville Pa
Anderson & Anderson Lyric Connelleville Pa
Anderson & Anderson Lyric Connelleville Pa
Anderson & Anderson Hil Chicago
Apdale's Almais Colonial Lawrence
Ardell Lillian Frivolities of 1919 B R
Arlington Four Majestic Des Moines
Armond Grace 810 Desrborn Av Chicago
Arthur Mae 15 Unity P! Boston
Atlantis & Fisk Majestic Winterset
Aner S & Q 410 So 4 Av Mt Verson N Y
Anger Geo W 12 Lawrence Rd 80 E alling Eng
Austin & Sweet 1655 Bway N Y
Anstin Tossing 20 Orpheum Denver
Avery W E 5006 Forrestville Chicago
Axtell & Henle Alpha Erle Pa

Baader La Velle Trio Bijou Bay City Mich Babe Grimn Dainty Duchess B R Babe Clark Dainty Duchess B R Babe Clark Dainty Duchess B R Baker Chas Miners Americans B R Baker Harry 3942 Reno W Philadelphia Ball & Marshall 1853 Bway N Y Banks Dno Bresseale Columbia Cininati Barkot Co Madison Ga Barber & Palmer 617 No. 22 So Omaha Bards Four Idora Pt Oakinal Indef Barrett Sisters Orpheum Los Angeles Barros Billy Brigadiers B B Barry & Halvers Orpheum Los Angeles Barros Hilly Brigadiers B B Barry & Halvers Orpheum Dainth Barrett Eichards Co 19 Orpheum Salt Lake Barrett Vera & Co Lyric St Joe Mo Barnes & Crawford Columbia St Louis Barnes & West 418 Strand London Eng Barron Geo 3002 Fifth Av N Y Barto & McCue Bowery N Y Barto & McCue Bowery N Y Bassett Mortimer Alpha Erie Pa Bates & Neville 93 Goffe New Haven Bates Will Mardl Gras Beanties B R Bann Willis De Ruo Broe Minstrels B Reann Willis De Ruo Broe Minstrels B Bayton Ida Dainty Duchees B R Re Ano Dno 23 Anderson Louisville Beardsley Sisters Union Hil Chicago Beeton Luin Keith's Boston Behrend Musical 52 Springfield Av Newark N J Behr Carrie Ch You Woman B R Belimel Musical 840 E 57 N Y O Bell Arthur H 488 13 Av Newark N J Bell Boys Trio Majestic Honston Bell & Richards 211 B 14 N Y Bells Dancing Four Wash Spokane Bellemontes The 112 5 Av Chicago Bellow Helen Frivolities of 1919 B R Rennett Elle Frivolities of 1919 B R Rennett Elle Frivolities of 1919 B R Rennett Broe 228 W 65 N Y Bennett Elle Frivolities of 1919 B R Rennett Broe 228 W 65 N Y Senset Lelle Frivolities of 1919 B R Rennett Broe 238 W 60 N Y Senset Delman Berrandsco Rernstein Bertha Bon Ton B R Berreford Helen & Co Americans Bn Francisco Rernstein Bertha Bon Ton B R Berreford Helen & Co American Bn Francisco Rernstein Bertha Bon Ton B R Berreford Helen & Co American Bn Francisco Rernstein Bertha Bon Ton B R Berreford Helen & Co American Bn Francisco Rernstein Bertha Bon Ton B R Berreford Helen & Co American Bn Francisco Rernstein Bertha Bon Ton B R Berreford Helen & Co American Bn Francisco Rernstein Bert

### Bimm-Bomm-Brrr

Representing the "Trombone of Jericho" and the Electrical Musical Wheels, playing for the West-ern Vandeville Managers' Association.

Bevins Clem Frivolities of 1919 B R Bindley Florence Orphenm San Francisco

Birch John Orpheum Ogden
Bissonsetts & Newman B F D No 2 Lockport III
Big City Quartet Orpheum St Paul
Biglou Comedy Trio Watsons B R
Bissett F Miss N Y Jr B R
Bitaley Edgar Miner's Americans B R
Bisket Violet & Co Poll's New Haven
Black & Jones 200 W 35 N Y
Black & Leslie 3722 Eberly Av Chicago
Biamphin & Hehr Scenic Waltham Mass
Blessings The Apolls Dusseldorf Ger
Bioomquest George & Co Orpheum Lincoln Neh
Bolses The 675 Jackson Av Bronx N Y
Bonner & Meredith Co 1553 Bway N Y
Bonner & Meredith Co 1553 Bway N Y
Bonter & Meredith Co 1553 Bway N Y
Bonter be 675 Jackson Av Bronx N Y
Bonner & Meredith Co 1553 Bway N Y
Bonter Bonten Complex State State
Bootlard Quartet 20 Orpheum Salt Lake
Bootlard Quartet 20 Orpheum Salt Lake
Bonger G Miss N Y I'r B R
Bonten G Miss N Y I'r B R
Boshell May Columbia B R
Bouton & Bonchead Byrnes' 8 Bella Co Indef
Bower-Lina & Mull Knlckerbocker B R
Bowen-Lina & Mull Knlckerbocker B R
Bradley & Ward 2645 Webster Phila
Breadon Joe Ellis Nowlin Circus
Brade & Ward 2645 Webster Phila
Breadon Joe Ellis Nowlin Circus
Bradons Musical Majestic Montgomery
Brennen Sam De Vere's Show B R
Brennon & Downing Bennett's Hamilton Ont

### BRADY AND MAHONEY

"The Rebrow Fireman and the Foreman."
DEC. 18, TREMT, TREMTON.
Oh! You Murray Livingstone.

Oh! You Murray Livingstone.

Brennon Lillian Miss New York Jr B B

Brianzi Romeo Oh Yon Woman B R

Brianzi Gniseppi Oh Yon Woman B R

Brice Fanny College Girls B R

Briggs L C Gorton Minstreis Indef

Brigham Anna R Lady Buccaneers B B

Broadway Boys 1553 Bway N Y

Brooks & Jeannette 861 West Bronx N Y C

Brooks Harvey Avenue Girls B R

Brophy Alice Dainty Duchess B R

Brower Waiter Avenue Girls B R

Brower Waiter Avenue Girls B R

Brown & Wilmot 71 Glen Malden Mass

Brown & Fariardeau King Edward Halifax N B

# 5-BROWN BROS.-5

WITH "BROADWAY GAIETY GIRLS,"

Brown Dick Brigadiers B B
Browning W E Convicts Sweetheart Co Inde'
Browning & Lavan 886 Canldwell Av Bronx N Y
Brace Alfred Sam Devere B B
Bruces The 120 W 27 N Y O
Branette Cycling Vanity Fair B B
Brane Max C 100 Baldwin Elmira N Y
Bryant May Columbla B R
Buchanan Dancing Four Commercial Htl Chicage

# **BUCKLEY'S DANCING DOGS**

Week Dec. 18, Oklahoma City, Oklahoma

Week Deo. 18, Oklahoma City, Oklahoma.

Buncha & Alger 19 Denver Colo
Burke Chas H Reeves' Beauty Show B B
Bush & Peyser Majestic Montgomery
Burke & Farlow 4037 Harrison Chicago
Burns & Emerson 1 Pl Boledieu Paris
Butler May Columbia B R
Butler Frank Columbia B R
Burt Wm P & Daughber 138 W 45 M Y
Burt Wm P & Daughber 138 W 45 M Y
Burtino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B B
Burton H B Criterion Chicago
Burton Ireus Reeves' Beauty Show B R
Byers & Hermann Bijon Battle Creek
Byron Gleta 107 Blue Hill Av Roybury Mass
Byrne Golson Players Matinee Girls Co Indef

Caesar Frantz Co 112 5 Av Chicago
Cabn Pauline Hastings B R
Campeton & Gaylord 5966 Kenuerly Av St Louis
Campbell George Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Brady Hastings B R
Campbell & Brady Hastings B R
Canfeld & Rooper Lid Lifters B R
Candeld & Kooper Lid Lifters B R
Cantway Fred R 6425 Woodlawn Av Chicago
Caradis Billy Bljou Three Rivers P I Can
Carberry & Stanton Orpheum Savannah
Cardownie Sisters 244 W 39 N Y
Carle Irving Majestic Dallas
Carlin & Cisrk 19 Orpheum Kansas City
Carmen Zara Trio Empire Pittsdeld

Charrays The Orpheum Cartisle Pa Casmus & La Mar Box 347 Montgomery Ala

## CARLIN AND CLARK

THE GERMAN COMEDIANS. Dec. 6, Orphoum, Ogden. DEC. 20, ORPHEUM, KANSAS CITY.

Caron & Farnum Majestic Madison Wis Calvert Mable Sam Devere's Show B R

### "CHRISTMAS AT HIGGINS"

Great Runi Comedy Playlet,
By Evelyn Weingardner-Blanchard.
HOW PLAYING WENTERN VAUDEVILLE
ASSOCIATION TIME.
Direction, PAT CASEY.

Direction, PAT CARET.

Carson Bros 622 56 Brooklyn N Y
Carson & Willard Majestic Milwankee
Carroll John Avenue Girls B B
Castano Watson's Big Show B B
Castano Watson's Big Show B B
Cates Harriet Revere's Beanty Show B B
Celest 76 Grove Rd Clapham Pk London
Chapman Sis & Pick Star Muncle Ind
Champion Mamie Wash Soc Girls B B
Chethan Sis & Pick Star Muncle Ind
Champion Mamie Wash Soc Girls B B
Chathan James Avenue Girls B B
Chatham James Avenue Girls B B
Chatham Sisters 419 2 Av Pittsburg
Chatham James Avenue Girls B
Chatham Sisters 419 2 Av Pittsburg
Chatham & Wallace Hippo Utica
Chette Doris 23 E 99 N Y C
Chester & Grace Majestic Dallas
Chevalier Louis & Co 1853 Bway N Y
Chip & Marble E & P 5th Av N Y

## CHRISTY and WILLIS

Chubb Ray 107 Spruce Scranton Pa
Chantrell & Schuyler 219 Prospect Av Brooklyn
Circumstantial Evidence Orpheum Omaha
Clarke Florette Eyrnes Broe 8 Bella Co
Clark & Delfy Metropolitan Minstrels Indef
Clark & Delfy Metropolitan Minstrels Indef
Clark & Turner Fashbes Moles
Clark & Turner Fashbes Moles
Clarke Win Ols You Woman B R
Clarke Wilfrid Lambe Club N Y
Clare Frances Boa Tous B R
Clarice Frances Boa Tous B R
Claton Carlos 285% & X Nashville Team
Clayton-Drew Players Merry Maidems E R
Clayton Ethel Bon Tous B R
Claire Ina 240 W 52 N X
Clifford Ernec College Girls B R
Clayton Benie & Baker Waverly Htl Jacksonville
Clemens Gomeron 462 Columbia Ed Dorchester Mass
Clever Trio 2129 Arch Phila
Clifford Dave B 173 E 163 N Y
Clifford & Burke Hethaway's Lowell
Clipper Comedy Four Empire Cleveland
Clito & Slytvester \$28 Winter Phila
Clinto Raymond Beansett's Hamilton Can
Clyo & Eochelle \$7 Park Attleboro Mass
Codinson Tio Howard G O H Syrscuse

# **COLLINS \*\*\* HART**

"LITTLE MEMO."

Dec. 18, Metropolitan Opera House, Minneapolia.

Comrades Four 834 Trinity Av N Y C Comstock Ray 7321 Cedar Av Cleveland Cook Geraldne 675 Jackson Av Bronx N Cooper John W 119 Wyckoff Breoklyn Cooper Harry L Imperial B R Corcoran & Dixon Bon Tons B R

CORBETT and FORRESTER
"THE LADY LAWYER."
(Copyright Class D, XXc., No. 16,889.)
By Jack Gorman. Morris Time

Cordna & Maud 104 E 14 N Y
Cox Lonso & Co 5511 W Lake Chicage
Coyle & Murrell 3327 Verson Av Chicago
Coyne Tom Hastings B B
Crane Finlay Co Bljon Quincy III
Creo & Co Majestic Galveston Tex
Crosbys Oma 126 E 8 Peru Ind
Cross & Maye 1313 Huron Toledo O
Culleu Bros Majestic Norfolk
Cunningham & Marion Orphenm Kansas City

Curtis Curl Hastings B B
Curtis Violette Majestic Denver
Curnon Sisters G O H Indianapolis
Cutting & Euida American Cincinnati
Cuttys Musical Wintergarten Berlin Ger

Dale Dottie 252 W 86 N Y Dale & Boyle Bennett's Montreal Daleys The 20 Lyric Dayton O

DEC. 18, ORPHEUM, BROOKLYN.

DEC, 18, ORPHEUM, BECOKLYE.

Daley Wm J 108 N 10 Phile
Daly & O'Brien Bijou Dubuque Ia
Daltou Harry Fee 175 Irving Av Brooklya
Damsel & Farr The Ducklings B R

Darmody Orpheum Newark O
Darrow Clyde Knickerbecker B B
Danm George Akron O
Davis Edwards Green Room Club N Y
Davis Bros & Blandy Zanceville O
Davis Beile Orpheum Seattle
Davis Willer M Wash Sec Girla B R
Davis Imperial Trio Richmond Htl Chicago
Davis Dora Avanue Girls B R
Davis Walter M Bon Ton B R
Day William Hastings B R
Day Carita 2715 Wabash Av Chicago
Dasie Orpheum Brooklyn

Month of Jan.—Schumann's, Frankfert, Booked by H. B. MARIWELLI,

Month of Jan.—Sohumann's, Frankfert, Sec.

Becked by E. B. MARIUELLI.

De Forest Corinne Imperial B. R.

De Haven Sextette Orpheum Los Angeles
De Mar Zolla Knickerbocker B. R.

De Mario Circus Carre Amsterdam Heiland
De Milt Gertrude Majestic Madison Wie
De Mont Robert & Co. 1583 Bway N Y.

De Vere Geo & Madeline 54 W 125 N Y.

De Vere Geo & Madeline 54 W 125 N Y.

De Yolde & Zelda Grand Superior Wis
De Young Tom 155 E. 113 N Y.

D'Arville Jeannette Chicago Iudef
D'Estelle Birdie Avenue Girls B.

D'Estelle Vera Avenue Girls B.

Deaton Chas W 418 Strand London

Delant & Delmar Bell Circus Mexico Indef
Deltorelli & Gilssando Great Kills S I

Deholils & Valora Varieti Lafayette Ind

Denney Walyer Mardi Gras Beauties B.

D'esmond & Co 24 E 21 N Y.

Derenda & Green 14 Leficester London

De Math Henry Fashion Plates B.

Dilcon Maybird Mardi Gras Beauties B.

Dilcon Maybird Mardi Gras Beauties B.

Dilcon Maybird Mardi Gras Beauties B.

Dobnon Frank Moulin Rouge B.

B.

Dobnon Frank Moul

Early & Laight New Century Girls B R
Eddy & Tailman Electric Jopliu Mo
Edwards Fred R Grand Missoula Mont
Eldon & Clifton Empire Caigary Can
Ellaworth & Lindon Jeffers Saginaw
El Cota Bennett's Hamilton Can
El Barto 2631 Hollywood Phils
Ellwood Perry & Downing 924 Harlem Av Balto

### USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Perr	Permanent Address				
Week		Theatre	City	State	

CARDS WILL BE MAILED UPON REQUEST

# NIFTY NOTES O T

TO OUR PRIENDS:

MHOW US HENCEFORTH SIMPLY AS

# NORA BAYES and JACK NORWORTH

## "RACTIME"

We publish all our songs with J. H. BERIOK. He publishes all his oblighes he per set as feur cents a copy on all set of the per set a copy on all set of the per set a copy on all set of the per set a copy on all his oblighes. WE'RE GLAD WE'RE MARRIED.

Elona Majestic Galveston Bmerald Connie 41 Holland Rd Brixton London Emerson & Sumner Phillip's Ft Worth Emerson & Baldwin Wintergarten Berlin Ger

# ECKHOFF & GORDON

Agent, JAMES PLUMEETT. Long Acre Building, New York Oity.

Emerson Nellie Bon Tons B R
Emerson Sue Empire B R
Emmett Gracle Keith's Cleveland
Emmett & Lower 419 Pine Darby Pa
Empire Comedy Four Circus Carr Amsterdam Holland

Empire Comedy Four Circus Carr Amsteruam non-land
Inglebreth G W 2313 Highland Av Cincinnsti
English Litlian Oh You Women B R
Erneste Great Bennett's Hamilton Can
Ernest Joe Mardi Gras Beauties B R
Ersieben Bert A Shootover Inn Hamilton City Cal
Ersieger Mabelle E 216 S Central Av Chicago
Emeralda Sisters Circus Ciniselli Warsaw Poland
Espe Leonard & Louic Majestic St Paul
Evelten D Ellis Nowlin Circus
Everett Ruth Brigadiers B R
Evers Geo Majestic Denver
Evans & Lioyd 923 E 12 Brooklyn

.

Fagan James Imperial B R
Fairchilds Mr & Mrs Family Haselton Pa
Fairchilds Mr & Mrs Family Haselton Pa
Fairchilds Mr & Mrs Family Haselton Pa
Fair Billy A 46 Allen Rochester
Fautas Two Royal Norfolk
Fay Coley & Fay Bils Clinh Chicago
Fay Elsie Orpheum Kansas City
Fenner & Lawrence 622 Ferry Av Camden N J
Ferrell Bros Columbia 8t Louis
Felber Jesse Mardi Gras Beauties B R
Ferguson Dave Miss New York Jr B R

## FARREL-TAYLOR TRIO

Panniest Blackface Act in Vaudevill DEC. 18, PROCTOR'S, MEWARK.

DEC. 18, PROGTON'S, NEWARK.

Ferguson Frank 480 E 48 Chicago

Fern Bay Grand Victoria B C

Fern & Mack Richmond Hit Chicago

Fiddler & Sheiton Alpha Erie

Fields & Hanson Auditorium York Pa

Fields Joc College Girls B R

Fink Henry Miner's Americans B R

Fisher Mr & Mrs Poll's Scranton

Fitagerald & Quinn Bowery Bariesquers B R

Fisitica Aired Jay Powell & Cohan Co Indef

Fielcher & La Piere 38 Randell Pl San Francisco

Flick Joe Brigadiers B R

Florede Neille Frivolities of 1919 B R

## THE COMING YOUNG STAR,

EARL FLYNN
A decided hit with "Honey Babe." Who said
"Yankee Frince."
Minneepolis "Tribune"—"As good as Cohan."

Flower Dick J 1558 Bway N Y
Follette & Wicks Orpheum Cleveland
Ford & Wesley 120 E 122 N Y
Ford & Miller 26 Brayton Buffalo

# FORRESTER AND LLOYD

16 Mins. in "One." This week (Dec. 6), NORTH ADAMS, MASS.

Forrester & Lloyd Colonial Pittsdeld Mass
Foster Geo A 3818 E 11 Kanasa City
Foster Geo A 3818 E 11 Kanasa City
Foster Billy Casino Girls B R
Fountain Axales Empire B R
Fountaine Florence Empire B R
Fowier Aimeda Reeves' Beanty Show B R
Fox & Evans Girl Question Co
Fox Florence 172 Filimore Rochester
Fox Harry & Millership Sis Orpheum Sau Fran-

cisco
Foy Margaret Academy Suffolk Va Indef
Foyer Eddie 2148 Stearn Rd Cleveland
Francis Willard Theato Richmond Va
Franciscos Two Byrnes' 8 Bells Co Indef
French Henri Gerard Hil N 7C
Freeman Bros Bents-Santley B R
Friendly & Jordan 1836 N 8 Phila
Frey Twins Co Poll's Scranton

Friend & Downing 548 W 186 N Y
Frobel & Rage 514 W 25 N Y C
Frye & Clayton Bon Tons B R
Fullette Gertie Avenue Girls B E
Fulton 1814 Bienville New Orleans
Furman Radie 1 Tottenham Court Rd London Eng

Gaffney Sisters 1407 W Madison Chicago
Galles Emma Knickerbocker B B
Gsie Dolly Mardi Gras Beauties B B
Gardner West & Sunshine 24 Elm Everett Mass
Gardner Georgia & Co 4546 Kenmore Av Chicago
Gardner Ocear 776 St ha v N Y
Gardner Rankin & Griffin Majestie Seattle

## **GALETTI'S BABOONS**

DEC. 18, HATHAWAY'S, NEW BEDFORD.

Garsa Joe Orpheum Portland
Gath Karl & Emma Majestic Ft Worth
Gaylor Chas 768 17th Detroit
Gelger & Walters 1274 N W 76 Cleveland
Genuaro John Orpheum Moline III
Gerken Ed Bljon Atlanta
Gihaon Sidney C Orpheum Los Angeles
Gillingwater & Co Clande Majestic Milwaukee
Gillingwater & Co Clande Majestic Milwaukee
Gillmore Mildred Wash Soc Giris B R
Gilroy Haynes & Montgomery Bljou Decatur III
Gilssando Phil & Millie Majestic Cedar Rapids
Girard Marie 41 Howard Boston

# Garden City Trio

DEC. 18, BOWERY, NEW YORK.

Glesson Violet O H Ridgeway Pa Glenton Dorothy Oh Yon Woman B B Glose Augusta Temple Detroit

### GILROY, HAYNES and MONTGOMERY

Week Dec. 18, BIJOU, DECATUR, ILL.

Glover Edna May 223 W 44 N Y C Godfrey Henderson & Co 1553 Bway N Y Goerts & Herr 143 4 Av N Y

## VIOLET GLEASON

IN VAUDEVILLE,

Address care VARIETY.

Address cars VARIETY.

Goforth & Doyle 1929 Bway Brooklyn N Y Goldie Jack Innocent Girls B B Goldman Abe Century Girls B B Goodman H 760 E 165 N Y Goodman Mosical Majestic Ft Worth Goldsmith & Hoppe Orpheum Des Moines Gordon Max Reeves' Beauty Show B B Gordon & Brennan Sam Devers's Show B B Gordon & Marx Majestic Chicago Gordon & Brennan Sam Devers's Show B B Goold Masie Avenue Girls B B Goyl Trio American Chicago Graham & Fraley Rose Sydell B B Grans Burley B B Goyl Trio American Chicago Graham & Fraley Rose Sydell B B Grans Burley B B Grand Brooklyn Grant Hazel Miss New York Jr B B Grant Burl & Berths 2956 Dearborn Chicago Gray Henry Reeves' Beanty Show B B Gray & Graham Gayety Toronto Greno Jagne Pantages Denver Griner Charlle A Bunch of Kids Co Grimm & Satchell 256 Ridgewood Av Brooklyn Grossman Al 532 North Rochester N Y Gnhl Ed Bon Tons B R Guilforle & Charlton Hippo Charleston W Va Guy Bros 539 Liberty Springfield Mass Guyer & Valle 86 Carlingford West Green London

Ħ

Haddings Three Family Carbondale Pa Hadley Mae E Tiger Lilies B R Haley & Haley Lyric Ft Wayne Halperin Nan Majestic El Paso Indef Halsons Boya 21 B 88 NY Hansone Scenic Temple Providence Hall E Clayton 96 Finshing Jamaica N Hall & Pray Bennett Moulton Co Indef Halfman & Murphy 918 McKean Phila

## ON HASCALL

Jack Singer's "Behman Show," DEC. 18, GAYETY, MINWEAPOLIS.

DEC. 18. GAYETY. HIMBERFOLIS.

Ilamilton Estella Bijou Flint Mich
ismilton & Buckley Grand Massilion O
Hamilton & Buckley Grand Massilion O
Hamilton The Majestic Milwaukee
Hampton Bonnie A Bunch of Kids Co
Ilaney Edith Mission Salt Lake
Haney & Long Fairyland Hinton W va
Hanlon Jr George 141 Charing Cross Bd London
Hannon Billy 1639 No Hamilton av Chicago
Hanvey & Bsylles Star San Antonio Tex
Harcout Frank Cracker Jacks B B
Ilarland & Rollson 16 Septon Manchester Eng
Harlow Jessle Avenne Girls B B
Harmonious Four Gem St Lonis Indef
liarris & Roblinson Mission Salt Lake
Harris George Bon Tons B B
Harron Lucille Knickerbocker B B

## HARVARD AND CORNELL

Booked by NORMAN JEFFRIES, S.-C. Circuit.

Hart Billy Innocent Girls B R.
Hart John C Miss New York Jr B R.
Hart Laug King Co Connell Bind's Ia
Harts Harry Bon Tons B R.
Harvard & Cornell 146 W 86 N Y.
Harve Harry Hastings B R.
Haskell Loney 47 Lexington Av N Y.

Hassan Ben All Arabs O H Syracuse
Hussey & Lorraine Frincesa Youngstown O
Hastings Harry Hastings B R
Hawley F F & Co 85-11 Detroit
Hawley John K Bon Tons B R
Hawley A Bachen 1847 N 10 Phila
Hawthorne Hilda 3813 Jamaica Av Richmond Hill
Hayes & Johnson Columbia Cincinnsti
Hayes & Wynne 418 Strand W C London Eng
Hayward & Hayward Poli's Hartford
Haywood Sisters Palace Huntingdon Ind
Hasiston James Wash Soc Girls B R
Hefron Tom Main Peoria III
Heldelberg Four 301 W 40 N Y

# HEIM CHILDREN

DEC. 18, PROCTOR'S, ALBANY.

Henshaw Vinule 129 Schermerhorn Brooklyn N Y
Henshaw Harry Moulin Rouge B R
Held Wilhur Sam Devere's Show B R
Hendry Jack 41 Lisle Lelcester Sq London
Henry & Young 270 W 39 N Y
Herbert Bros Three 235 E 24 N Y
Herbert Bros Three 235 E 24 N Y
Herbert Unique Minneapolis
Herbert & Vance Brinkman Bermidji Minn
Herbert Bert Hart's Bathing Girls Co
Herbert Will F Fay Foster B R
Hershey De Rue Bros Minstrels
Herx George Imperial B R
Herrmann Adelade Gilsey Htl N Y
Helm Children Froctor's Albany
Hickman & Wills Pearl River N Y
Hill Cherry & Hill Poll's Bridgeport
Hill & Ackerman Fay Foster Co B R
Hill & Ackerman Fay Foster Co B R
Hill & Ackerman Fay Foster Co B R
Hill & Whitaker Empire Walsall Eng
Hillow Holder, Majestic Battle Creek
Hodges & Darrell Majestic Battle Creek
Hodge & Darrell Majestic Battle Creek
Hoey & Mosar National San Francisco
Hoey Loyd Reeves' Beauty Show B R
Holman Harry Bijon Milwaukee
Holden & Harron Robles Knickerbockers B R
Holloylog Dick N Y Hippo Indee
Holman Harry National Chicago
Holman Harry National Chicago
Holmes Ben Box 891 Richmond Va
Holt Alf 41 Lisle London W C Eng
Hope Irma Oh Yon Woman B R
Horton & La Triska Keith's Providence
Hotaling Edward 557 So Division Grand Rapids
Hoover Lillian Byrnes 8 Bells Co
Houston Frits Ryan Rex E St Louis
Howard Bros Keith's Cleveland
Howard Berolee & Co Majestic Montgomery
Howard & Lewis Pantages' Portland
Howard Bros Keith's Cleveland
Howard Berolee & Co Majestic Montgomery
Howard & Loung 2724 Gladys Av Chicago
Hulbert & De Long 2724 Gladys Av Chicago
Hulbert & De Long 2724 Gladys Av Chicago
Hulbert & Bel Long Baltimore
Hylands Three 23 Cherry Danbury Conn
Hymer & Kent Orpheum Dever

1

Ingrams Two 819½ Stony Boom Ia Ioleen Sisters 242 W 43 N Y C Ireland Fred Dainty Duchess B R Irwin Flo G O H Syracuse Italia Majestic Ann Arbor

J
Jackson Arthur P Spa Pittsßeid Mass Indef
Jacobs & Sardel Pantages Vanconver B C
Jansen Chas Bowery B R
Jarrell & Co 709 No Clark Chicago
Jeanette Baby 430 Brooklyn
Jennings Jewell & Barlowe Orpheum Newark O
Jerge Aleene & Hamilton 892 Mass Av Bnffalo
Jewell & Barlows 802 Arilagton Av St Louis
Jopsy Lydi Oh You Woman B R
Johnson & Pelham Casino Monte Carlo Eng
Johnson Sable Orpheum Budapest Inder
Johnson Clarence Hippo Manchester Eng
Johnson Mascial Anderson Louisville
Johnson Musical Anderson Louisville
Johnson & Mercer 612 Jophin Mo
Jones Grants & Jones Proctor's Alhany
Jones Grants & Jones Proctor's Alhany
Jones & Deely Colonial Lawrence
Jones & Whitehead Gem Newark N J
Jones Bobble A Bunch of Kidi Co
Jorden Alle Beerves Beauty Show B R
Joy Allie Bon Tons B R
Julian & Dyer Saratoga Hti Chicago

Kalma & La Farlon Bijon Racine Wis Karrell 112 5 Av Chicago Kaufman & Sawtelle Monlin Rouge B R Ksufman & Kenilworth Majestic Ft Worth Kaufman Reha & Ines Apollo Berlin Ger Kelfe Zena Main Peoria III Kendall & Mar Salle National Htt Chicago Kenna Chas Orpheum Omaha Kenton Dorothy Empire London Eng Kelso & Leipston 1649 5 Av Troy N Y Kelly Walter C Grand Indianapolis

## KILLION and MOORE

"THE TWO GLAD BOYS," S.-C. Circuit.

Kelly & Catlin llaymarket Chicago Kelly & Kent 139 W 47 N Y Keeley Lillian Fashlon Plates B R Kelth Eugene Poli's New Haven Kelter Jessie Columbia Girls Co B R

## MIGNONETTE KOKIN

DEC. 18, HATHAWAY'S, MEW BEDFORD.

Kennedy Matt Sam Devere's Show B R Kennedy & Lee Hippo Lexington Ky

### The Chas. K. Harris Courier

# **BURTON & SHEA**

Singing Chas. K. Harris' "Kid" Song

# "SCUSE ME TO-DAY"

CHAS. K. HARRIS.

81 WEST 81st ST., NEW YORK.

MEYER COHEN. Manager.

Chicago, Grand Opera House Bldg.

King & Thompson Sisters Commercial Htl Chicago King Alice M Tiger Lillies B R Kingsburya The 1553 Bway N Y Kirk II Arthur Broadway Lorain O Kiein Ott Bros & Nicholson Rose Sydell B B Knight Bros & Sawtelle 4450 Sheridan Rd Chicago Knight Harlan E & Co Gerard 11tl N Y C

### 4 KONERZ BROS. DIAROLO EXPERTS.

DEC. 18, R.-P. FIFTH AVE., NEW YORK.

Kieln George Hastings B B
Kleises Musical Ackers Hallfax N 8
Kleises Musical Ackers Hallfax N 8
King Alice Kingston Ontario Can
Kolb & Miller Dayton Ky
Kramer Bruno Trio 104 E 14 N Y
Kraton John Hippo Manchester Eng
Kratons The 418 Strand London Eng
Krutos Busse & Dogs Salem Salem Mass
Kurtis Busse & Dogs Salem Salem Mass
Kuryllo Edward J Poste Retante Warsaw Russia

L

Kuryllo Edward J Poste Retante Warsaw Russis

L

Lake John J Dainty Duchess Co B R

Lanigon Joe 102 So 51 Phila

Lancaster Mr & Mrs Tom New Castle Del

Lancaster Mr & Mrs Tom New Castle Del

Lancaster & Miller 546 Jones Oakland

Langweed Sisters Phebos Va

Lane & O'Donnell 271 Atlantic Bridgeport

Lane Eddie 305 E 73 N Y

Lampe Otto W Joshna Simpkins Co Indef

Lang Agnes care Geary Almorca Mescow Sydney

Langdons The 20 No Bway Baltimore

Langlons The 20 No Bway Baltimore

La Belle Tronpe Dainty Duchess B R

Lansiord Jeaune Reeves' Beanty Show B R

Lansings The 210 No Bway Baltimore

La Belle Tronpe Dainty Duchess B R

La Ciair & West Princess Kingston Ontario Can

La Delles Four 123 2 Decatur Ind

La Fleur Joe 57 Hanover Providence

La Marr Harry William Tell Htl Boston

La Monnt Harry H Bennett's Hamilton Can

La Mand Secottle 162 Griffith Johnstown

La Van Harry Frivolities of 1919 B R

La Mera Paul 27 Monroe Av Albany

La Rose Bros Howard Boston

La Tour Irene 78 Burnett Newark N J

La Toeka Phil Orpheum Portland

La Vine Edward Orpheum Sait Lake

La Velle & Grant Velo Cal

Larellas Ploerts Hippo N Y Indef

Larose & Lagusta 789 2d Av N Y

Latina Mile Garrick Burlington Ia

Lavels & Poorts Hippo N Y Indef

Larose & Namon Pavilion New Castle Eng

Le Dent Frank 418 Strand London Eng

Le Pot Chas 1806 N Gay Baltimore

Le Clair Harry 245 W 134 N Y

Le Hirt Mons 760 Ciliford Av Rochester

Le Vere Ethel Fashion Plates B R

Lee Hannie Miner's Americans B R

Lee Margaret Bon Tons B R

Lee Margaret Bon Tons B R

Lee Harn Mons 760 Ciliford Av Rochester

Le Vere Ethel Fashion Plates B R

Lee Jou New Minlister Co Indef

Lee Frank Innocent Giris B R

Lee Jou New Minlister Co Indef

Lee Frank Innocent Giris B R

Lee Jou New Minlister Co Indef

Lee Frank Innocent Giris B R

Lee Jou New Minlister Co Indef

Lee Frank Innocent Giris B R

Lee Jou New Minlister Co Indef

Lee Jou New Minlister Co Indef

Lee Jou New Minlister Co Indef

Lee Frank Innocent Giris B R

Lee Jou New Minlister Co Indef

Lee Jou New Minlister Co Indef

L

### BERT LESLIE

KING OF SLANG. DEC. 20, ORPHEUM, OMAHA

Lewis Lillie Knickerbocker B R Le Witt Ashmore & Co 112 5 Av Chicago Linden May Florine College Girls B R Linton Tom 1985 50 Penn Denver Lissaer Harry Hastings B R

Livingston Comedy Trio Ringling Bros O B Lincoln Military Four 679 E 24 Paterson N J Lloyd & Castano 104 W 61 N Y Lockwood Monroe Americans B R Logan Tim Knickerbocker B R London's Four 201 No 3 Reading Pa Loralns Oscar 1553 Bway N Y

## **NELLIE LYTTON**

"CHANGE ARTISTE AND MIMIO."

Have you seen my "Kid?"

Open for clubs. 495 West End Ave., New York
City. 'Phone, 8480 Riverside.

Lowell Gardner Yalea Devil Auction Co Lower F Edward Hastings B R

## UTZ BROS.

Direction PAT CASEY

Lroch Family Hippo N Y Indef Luckie & Yoast Main Peorla Ill Luttinger-Lucas 536 Valeixia Sai Lynn Roy Box 62 Jefferson City Clty T

Mab & Weis 231 So 52 Phila
Mack Floyd 216 S Central Av Chicago
Mackey Frank Columbia B B
Macks Two Lady Buccaneers B B
Macks Two Lady Buccaneers B B
Macks Two Lady Buccaneers B B
Macksy Jack 18 Orpheum Salt Lake
MacKag Jack 18 Orpheum Salt Lake
MacKae & Levering Chase'a Wash
Maddox Richard O Candy Kids C
Makarenke Troupe Alphanbra N Y
Malcolm Emma & Peter Melroso Minn Indef
Maivern Troupe Lyric Dayton O
Manbassett Comedy Four 259 W 22 N Y
Mankin Great Orpheum Memphis
Mann Sam Tiger Lilies B R
Manne Jos Reeves' Beauty Show B R
Manne Jos Reeves' Beauty Show B R
Mannel Jos Reeves' Beauty Show B R
Mannel Jos Reeves' Beauty Show B R
Mannel Sam Frank 355 Bedford Av Brocklyn
Mantell's Marlonettes Paintages' San Jose Cal
Marabini Luigi Cooks' Rochester
Marcell & Lenett Champagne Ill
Mardo Trio Temple Ft Wayne Ind
Marvo Vogels Minstrels
Mardo & Hunter Coxy Corner Girls B B
Marle La Belle Innocent Girls B B
Marle Lo GO H Syracnse

### MARLO TRIO

DEC. 18, GRAND OPERA HOUSE, SYRACUSE. Exclusive direction, PAT CASEY.

Exclusive direction, PAT CASEY.

Exclusive direction, PAT CASEY.

Marion Miss Wash Soc Girla B R
Marion Dave Dreamland B B
Marlon Dave Dreamland B B
Marello Marshitz Hippo N Y Indef
Marsh & Middleton 19 Dyer Av Everett Mass
Martel Lewin Due Holbern Empire London Eng
Martell W Brigadiers B R
Martell W Brigadiers B R
Martell A Brigadiers B R
Martha Mile Grand Sacramento
Martin Wm Fashlon Plates B R
Martha Mile Grand Sacramento
Marthus Wm Fashlon Plates B R
Martha Mile Grand Sacramento
Marthus Wm Fashlon Plates B R
Martha Mile Grand Sacramento
Marthus Wm Fashlon Plates B R
Martha Mile Grand Sacramento
Mascot New Orleans La Indef
Matthews & Ashley 308 W 42 N Y
Maussey Wm Oh You Woman B R
Mason Norlne Miner's Americans B B
Maxim's Models Comp B Bijon Decatur III
Mayer Rose Avenue Grits B R
Mayne Elizabeth H Lid Lifters B R
McDowell John & Alice 627 6 Detroit
McCune & Grant 636 Beaton Pittaburg
Melnotte Twins & Clay Smith G 0 H Syracuse
Mclanerney James Columbia B R
McAvoy Dick & Alice 83 Ohara Av Toronto
McCahe Jack New Century Girla B R
McAvoy Harry Brigadiers B R
McAvoy Back New Century Girla B R
McCan Garaldine & Co 706 Park Av Johnstown Pa
McGaneridine & Co 706 Park Av Johnstown Pa
McGaneridine & Co 706 Park Av Johnstown Pa
McGaneridine & Co 706 Park Marthy
McCand Brenidine & Grand Fork Minatrels
McCane Davenport Troupe Ringling Bros C R
McGee Jos B Al Fleids' Minatrels
McCane Davenport Troupe Ringling Bros C R
McGee Jos B Al Fleids' Minatrels
McGane Grito Orpheum Memphls
Mendel 18 Adam Strand London
Menetekel Unique Sheboygan Wis
Merrick Thos Imperial B R
Merrik Pros Imperial B R
Merrik Stossan Glady \$ 517 Prairle Av Chicago
Milale W W Dsinty Duchess B R
Middleton Spelimeyer Co Majestic Chleago
Milale Du Bols Palace Htl Chlcago Indef

PHIL

# MILLS and MOULTON

In "A Trial Performance."

In "A Trial Performance."

Miller Ford 28 Braxton Buffslo
Miller & Mack 2041 Federal Phila
Miller & Mack 2041 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Helen Frolicsone Lambs B R
Miller & Weston Orpheum Kansas City
Miller Frank Oh You Woman B R
Miller Frank Oh You Woman B R
Miller Frank Oh Tou Woman B R
Miller Bustoneers B R
Miller Frank Oh Tou Woman B R
Miller Palmer 1305 7 Phila
Mikkel Hunt & Miller 108 14 Cincinnati
Moffet & Clare Orpheum Sloux City
Moll Rudy Knickerbocker B R
Montague Mona P O Box 207 Trolumne Cal
Montague Harry Fashlon Plates B R
Montague's Cockatoos B P O E No I N Y O
Mooney & Holbein Lincoln Eng
Montgomery Frank & Co Grand Massion O
Montgomery & Healey Sig 2819 W 17 Coney Island
Moran & Wiser Palast Leipsig Germany

Moore Eddie Imperlal B R Moore Miss Brigadiera B R Moree Mabel V 15 Charles Lynn Mass

## PAULINE MORAN

DEC. 6, ORPHEUM, LINCOLM, MEB. DEC. 18, MAJESTIC, MILWAUKEE.

Moore & Young Poll'a Scranton
Moore Davy & Pony Majestic Chicago
Morgan King & Thompson Sis 603 E 41 Chicago
Morgan Lou Fashion Plates B B
Morton Jewell Tronpe Poll's Springfield
Morton Paul Rathskeller Jacksonvilla Indef
Montambo & Bartelli 35 Field Waterbury Conn
Morris & Morton Grand Sacramento
Morris & Daly Sam Devere B R
Mortiols & Daly Sam Devere B R
Mortiols Alice Bijou Bayonne N J
Mosarts Fred & Eva Majestic Cedar Rapida
Mullen & Correlli Ketth's Phila
Mullers - Four Bijou Dubuque Ia
Mnlvey Ben L Orphenm Des Moines
Murray & Mack Orphenm St Paul
Murphy & Williard Majestic Galveston
Murray Bill L Al Reeves' Beauty Show B B
Murray & Alvin Great Albini Co
Murray Elisabeth M 27 Ketth'a Utlea
Musketeers Three Tiger Lilles B B
My Fancy 12 Adam Strand London
Myers & Mac Bryde 162 6 Av Troy N Y

Neary & Kilter 457 E Main Bridgeport National Fonr Jersey Lillea B R Nazarro Nat & Co 226 Lombard Phila

### JOHN NEFF AND

# CARRIE STARR This week (Dec. 6), Orpheum, Atlanta.

Nelson J W Miss New York Jr B B
Nelson Chester Americans B B
Nelson Bert A 1942 N Humboldt Chicago
Nelson & Otto K & P 5th Av N Y
Nelson John Dainty Duchess B R
Nelson Frshk Dainty Duchess B B
Nelson Edw L Oh You Woman B B
Nichols Nelson & Nichola 109 Randolph Chicago
Nifty Girls Three Idea Fon du Lac Wla

Percival Walter C 1553 Bway N Y Peres Six Hippo N Y Indef Perry Frank L 747 Buchannan Minneapolis

# THE SCIENTIFIC SENSATION

WILLIAM MORRIS CIRCUIT,

Pero & Wilson 317 B Temple Wash C H Ohio
Peter the Great 422 Bloomfeld Hoboken
Phillips Harry Fashion Plates B R
Phillips Sammel 316 Classon Av Brooklyn
Phillips Mondane Crystal Trinidad Colo
Plano Four 100 Moruingside Av W N Y C
Plecola Midgets 418 Strand W O London Eng
Pike Lester Mardl Gras Beautles B B
Pike & Calame Calgary Canada
Planno Fred A 36 West Gloversville N Y
Pulunkett & Ritter Odeon Clarkaburg W Va
Pollard Gene Columbia Girls B R
Potter & Harris Majestie Ft Worth
Potts Ernle & Mildred Poli's Bridgeport
Potts Bros & Co Orpheum Harrisburg
Powerl Eddle 2314 Chelsea Kanasa City Mo
Powers Mae Reeves' Beauty Show B R
Prices Jolly 10 Porter Boston
Primrose & Polhoff Avenne Girls B R
Prince Harry Knickerbocker B R
Pricotor Sisters 1112 Halsey Brooklyn
Pncks Two llammersteln's N Y
Purvis Jimmy New Century Girls B R

Quigg & Nickerson Frolicsome Lambs B R Quinn Mattle 586 Rush Chicago

Ramsey & Wela O H Rutland Vt

## THE RACKETTS

B

"BOD FITZSIMMONS IN EVENING DRESS."
DEC. 13, MAIN ST., PEORIA, ILL.
Direction, PAT CASEY.

Ranney Adele Sam Devere Show B R Rastns & Banks Empire Holborn London Eng

### NOTICE FOR ROUTES

Until further notice all routes for the ensuing week must reach the New York office of VARIETY by Tuesday at noon, to ensure publication in the current issue.

Nevins & Erwood Orpheum Des Molnes Newell & Niblo Grand Indianapolla Newman Farry 1553 Bway N Y C Noble & Brooks Galety Pittsbnrg Nolan Tom Empire B R Nolan Fred Columbia B R Noian Fred Columbia 15 K
Nonette Orpheum Memphia
Norrises The 217 W 43 N Y
Norton O Porter 6842 Kimbark Av Chicago
Norton Ned Fada & Follies B R
Norwalk Eddle 595 Prospect Av Bronx N Y
Nossea Musical 776 8 Av N Y

0

O'Brien J Miss New York Jr B B.
Odell & Kinley Orphenm Atlanta
Odell & Gilmore 1145 Monroe Chicago
Oehrlein Joeeph Colmbila B R.
Okabe Family 29 Charing Cross Rd London
Olmstead Jessie Columbia B R.
Okabe Family 29 Charing Cross Rd London
O'Neill Ray B 328 22 A+ Milwaukee
O'Neill Trio G O H Cheater Pa
O'Neill Jas Empire B R
O'Neill Harry Empire B R
O'Neill & Regenery 502 Warren Bridgeport
O'Neill Tom 502 Warren

Palme Eather Mile 121 E 46 Chicago l'antzer Jewell 20 Orpheum Butte Pantzer Willy 19 Orpheum Spokane Parvis Geo W Bijou Loraine O Parshley 24 E 41 N Y Pasco Dick Ellis Nowlin Circus Pastor & Merle Hartford Htl Chicago

## **PASQUALINA** (DEVOE) "The Flower of Italy"

Patterson Al Tiger Lilies B R
Paull & Ryholds 359 Connty New Bedford
Pearson & Garfield Pantages' Spokane
Peart Katherine & Violet Wine Women & S B R
Papper Twins Lindsay Ont Can
Pealson Gilbert Innocent Maida B R
Paulinetti & Piquo 4324 Walnut Phila
Pealson Goldie & Lee Cracker Jacka B R
Pelota The 161 Westminster Av Atlantic City
Pearce Slaters Three 726 Lane Seattle

Ranf Claude Pekin Chicago
Raymond Mona Avenue Girla B R
Raymond Lilijan Knickerbocker B R
Ransley Mabel Orpheum Los Angeles
Raymond Clara Imperial B R
Raymond Clara Imperial B R
Raymond Ruby Anderson Louisville
Reynolds Walter Proctors Elizabeth & Newark N J
Rawis & Yon Kaufman Bljou Battle Creek
Rawson Gny Bon Ton B R
Readings Fonr Orpheum Spoksne
Ready G Ellis Nowlin Circus
Reeves Reos 1553 Bway N Y
Reded & Hadley Tiger Lilles B R
Redford & Winchester Trent Trenton
Redway Tom 141 Inspector Montreal
Reed & Earl Cozy Houston Tex
Reed John P Lyric Terre Haute
Reed Bos Orpheum Lincoln Neb
Reid Pearl Columbia B R
Reinfeld Lady Minstreis Idle Hour Atlanta Ga
Richardson Three Majestic Dallas
Reed Chas E Tiger Lillies B R
Reeves Al Reeves' Beauty Show B R
Reefikin Joe Majestic Madison Wis
Reid Jack Clarka Runaway Girls B R
Regal Trio Bruggeman Paterson N J
Remington Mayme Htl Gerard N Y
Renshaw Bert Memphis Tenn
Reynolds Abe Misa New York Jr B R
Rice Frank & True Princess Wichitin Kans
Rich & Howard 432 E 9 N Y C
Rich & Rich 211 W 43 N Y
Richards Sadle Mosilin Rouge B R
Rickrode Harry E Grand Monroe La

## ALICE ROBINSON

With a twinkle in her eye and a tingle in her voice Address VARIETY, Chicago.

Riggs Charlle Bon Tons B R Riley & Ahern Clark's Jacksonville Fla Ring & Bell Metropolitan Minstrels Indef Ritchie Gertie 213 Grey Buffalo Ritter & Foster Woolwich London Eng

Rhoades & Engel Jolly Girls B E.
Robbins Billy C Reeves' Beauty Shew B E.
Robbins Billy C Reeves' Beauty Shew B E.
Rocomora Suzanna Proctor'a Newark
Rock & Rol 1810 Indiana Av Chicago
Roeler Edward Dainty Duchess B E.
Roof Jack & Clara Princess Bo Framingham M
Rooney Sisters Royal Court Liverpool Eng
Rosey O W 1321 So Wichlia Kan
Rose Clarina 6025 47 Brooklyn
Rose & Ellia Empire B R
Ross Inc Bon Tona B It
Rose Leo Empire B R
Ross Inc Columbia B R
Ross Inc Columbia B R
Ross Enc Columbia B R
Ross Enc Columbia B R
Ross Enc The Majestic Galveston
Rosenthal Bros 151 Chaplain Rochester N Y
Ross & Lewis Palace Lelecster Eng
Ross Frank Waldron'a Trocadoro B E
Rowland Jimmie Enickerbocker B E
Rowland Jimmie Enickerbocker B E
Rosse & Palmer Empire B R
Russe & Palmer Empire B R
Russeli & Church Majestic Ghiago
Rutledge Pliny F & Co 133 W 45 N Y C
Ryan & Richfield Co Temple Rochester
Ryno & Emerson 161 W 74 N Y C
Ryno Jack Empire B B ingham Mass

Sabel Josephine Palace London Eng Sale Chick Poll's New Haven

### MARIE SABOTT

"COLUMBIA BURLESQUERS" (See Burl, Routes)

Salmo Juno Battenberg Lelpzic Ger Sanders & La Mar 1327 5 Av N Y Sandersons Co 989 Salem Maiden Mass Sanford & Darlington 3980 Pengrove Phila Scanlon George College Girls B R Scarlet & Scarlet 913 Longwood Av N Y

# SCHRODE and MULVEY

WEEK DEC. 13, ORPHEUM, EVANSVILLE.
Personal direction of Mr. Pat Casey and Miss
Jenle Jacobs.

Personal direction or Mr. Fat Cassy and Massel Senie Jacobs.

Schilling Wm 283 5 Av Brooklyn
Sawyer Harry Clinton Mardl Gras Beauties B R
Semon Duo 1553 Bway N Y
Semon Chas F Majestic Milwaukee
Seymour Slaters 2425 N Napa Phila
Sheldon Vloia Hastings B R
Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 2750 21 San Francisco
Sherman & De Forest Bijou Lansing Mich
Shubert Musical Four Bowery B R
Siddons & Earle Star Ithaca N Y
Siddello Tom & Co 4313 Wentworth Av Chicage
Sidman Sam Oh You Woman B R
Siegrist Troupe Winter Circus Chattanooga
Slater & Finch 10 N 3 Vincennes Ind
Smith Allen Majestle Denver
Smith Bill Hastings B R
Smith Larry Wash Soc Girls B B
Smow Rsy W Majestle Galveston
Solar Wille 1553 Bway N Y
Soncrat Broc 22 Greenwood Ar Detroit
Spandding & Rigo Orpheum St Paul
Spandding & Dupree Stockton Cal
Spandding & Dupree Stockton Cal
Spandding & Dupree Stockton Cal
Spandding & Dupre Stockton Cal
Spander Del Store Lilies B R
Sprague & Dixon 1553 Bway N X
Springer & Church 96 4 Pittsfield Mass

THE CONTINENTAL WAITER. SPISSELL

DEC. 18, BRONK, NEW YORK.

DEC. 13, BRONX, NEW YORK.

St Clair Minnle 140 So 11 Phila
St Onge Fred & Co Scala Antwerp Eng
Stadium Trio 223 Scott San Franciaco
Stadium Trio 223 Scott San Franciaco
Stadium Trio 223 Scott San Franciaco
Stadium Trio 224 Scott San Franciaco
Stadium Trio 225 Scott San Franciaco
Stadium Trio Cophenm Oil City Family Warren Pa
Stafford & Stone 624 W 139 N Y
Stanley Vincent F Oh You Woman B B
Starr Mabel Sun's Springfield O
Steper Besale Fifty Miles From Boston Co Indef
Steinert Thomas Trio 531 Lenox Av N Y
Stephens Panl 323 W 28 N Y C
Sterna Al 163 W 24 N Y C
Stevart Howard Knickerbocker B R
Stevens Geo Dainty Duchesa B R
Stevens Geo Dainty Control Statil City Quartette Pantages' St Joe Mo
Stofdards Musical Mijestic Jacksonville Fla
Stone Wigard Empire Clasgow Scot
Stuart & Keeley 2005 Brookside Av Indianapolis
Stubildeidd Trio 5898 Maple Av St Louia
St Elmo Leo 2004 Sutter San Francisco
Sundinoto Troupe Bijou Easton Pa
Sully & Phelps O II Newburyport Mass
Sunnmers Claude R 1553 Bway N Y

M. STRASSMAN Attorney, 858 Broadway, New York. Theatrical Claims. Advice Free

# FOUR LESS THREE LEAVES

Suppose a fellow pays \$3.00 a week for what he has been paying \$4.00. He is \$1.00 ahead. Suppose he does it forty weeks in a year. He is \$40.00 to the good. Want to do It? Carry BAL FIBRE TRUNKS intended of the heavy old-feshloned canvas covered wood trunks, and your saving in excess baggage expense will figure out just like this: \$1.00 saved in every \$4.00-25 per cent. to 30 per cent. reduction.

Isn't it good business to carry BALS and let them pay for themselves?

WILLIAM BAL, Inc.

SEND FOR CATALOGUE V. BUILDERS OF 210 West 42nd Street, New York



Sunbeams Three Avenue Girls B R Surasel & Rasall Majestic Milwauke Susana Princess Casino Zanesville O Swain & Ostman Vans Minstrels

66

Taylor Carey E Casino Louisville Indef Taylor Mae 2308 S 12 Phila Taylor Fred Brigadiers B B

### TAMBO AND TAMBO

Double Tambourine Spinners.
Dec. 1-15, Scale-Theatre, Den-Haag, Hollan
Sail December 22, on R. M. S. Adriatic.

Taylor Eva Orpheum Frisco
Tempest Sunshine Orpheum Los Angeles
Temple Quartette Temple Bochester
Temple & O'Brien Theatorium Ft William

Temple Quartette Temple Boonester
Temple & O'Brien Theatorium Ft Williams Ont
Can
Terrill Frank & Fred 1553 Bway N Y
Those Three 223 Scott San Francisco
Terrill Trank is Fred 1563 Bway N Y
Those Three 223 Scott San Francisco
Terry Twins 167 Dearborn Chicago
Thaleros Hilppo N Y Indef
Thatcher Fanny Dainty Duchess B R
Thoraton Wainnt Cincinnati
Thompson Amy Wash 80c Giris B R
Thompson Ray Mrs Hippo N Y Indef
Thoraton Geo A 395 Broome N Y
Thoraton Geo A 395 Broome N Y
Thurston George Imperial B R
Tinker G L 176 8th Av N Y
Toledo Sydney Luna Shawn Fa
Topa Topay & Topa Foli's Wilkes-Barre
Toubey Trabnel A Ellis Nowlin Circus
Travers Belle Trocadero Pbilia Indef
Troubadours Three Orpheum Zanesville O
Tucker Tillle Matinee Girl Co Indef
Tunis Fay Cherry Blossoms B B
Tweedley John 242 W 43 N Y

Usher Claude & Fannie Ornbeum Butte

Valdare & Varno 193 Galena Anrora III Valetta & Lamson 1329 St Clair Av Cleveland

# CHAS. & FANNIE VAN

Assisted by CHAS. T. LEWIS.
"A CASE OF EMERGENCY."
DEC. 18, K.-P.'S FIFTH AVE., NEW YORK.

Van Billy Orphenm Brooklyn
Van Chas & Fanny K & P 5th Av N Y
Van Osten Eva Fashion Plates B B
Von Serley Sisters 436 E 135 N Y
Varde 270 W 39 N Y
Vardon Perry & Wilbur Empire London Ing
Varlety Comedy Trio Gaiety Indianapolis
Varsity Four Pantages' Pueblo Col

# VIOLINSKY

WILLIAM MORRIS CIRCUIT.

Vedder Lillie Innocent Maids B R
Vasco dia Acre Lane London Eng
Victorine Myrtie Idea Fon dn Lac Wis
Violetta Jolly 41 Leipsigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Vivlann Two Pol's Wilkesbarre
Viola & Bro Otto Kindrome Miami Fla
Voelker Mr & Mrs Frederic 12 Orpheum Spokane

Waddell Fred & Mae Gaiety So Chicago Ward Biliy 199 Myrtle Av Brooklyn Ward Dorothy Miner's Americans B B Ward & Harrington 418 Stiand London Eng Waldren May Avenne Girls B R waltures may Avenne Giris B R
Wallace's Jack Cockatoos c o Parker Abiline Kan
Wallace Dave Avenne Giris B R
Walbelser Walter Lyric Clarksville Tenn
Walthour Trio Orpheum New Orleans
Watermelon Trust San Devere's Show B R

# WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN." DEC. 18, GRAND, INDIANAPOLIS. Direction PAT CASEY.

Walsh Harry Hastings B R Walmsley Frank Empire B R Waltzer Twins 684 So Main Akron O Ward Marty S Tiger Lilles B R

## BERT and LOTTIE WALTON

This week (Dec. 6), ORPHEUM, EASTON, PA.

Warren Bob 1308 So Carlisle Phila
Walters Tom Orpheum Sloux City
Watkins William Big Review Co B R
Watson Sammy 333 St Panis Av Jersey City N J
Weaver Frank & Co Casino Elkins W Va
Webb Fanny Ellis Nowlin Circus
Weich Lew & Co 101 B 95 N Y
Weils E C 10 Warren Tottenham Ot Bead Lenden
Weils Lew Orpheum Minneapolis
Wentworth Vesta & Teddy Poli's Worcester
Weston & Watson 141 W 116 N Y

## WATSON AND LITTLE

"A MATRIMONIAL BARGAIN." UNITED TIME.

Weston Willie College Girls B R West Jno A & Co 59 W 66 N Y Whitehead & Grierson Majestic Portland Whitman Bros Grand Victoria B O

White Cora Empire B B.
White Al Orphenm Evansville
White & Simmons Bennett's Montreal
White & Simmons Bennett's Montreal
Whitesde Ethel Bennett's Hamilton
Whiteny Tille 36 Kane Bnffalo
Wilfe & Lee Majestic Beanmont
Winkler Kress Trio 252 W 38th N Y O
Willard & Bond Holdon Union Hill N J
Williams & Segal Bohemian B B.
Williams & Melburn Princess Iris Co Indet
Williams & Melburn Princess Iris Co Indet
Williams & Weston Serenaders B R
Williams & Majert 1802 E 10 Indianspolis
Williams & Sterling Commercial Hil Chicago
Williams & Stonaker Majestic Denver
Williams Chas Grand Nashville
Williams Mollie Behman Show B R Williams Konaker Majestic Denver Williams Kohas Grand Nashville Williams Mollie Behman Show B B. Williams Erma Mardi Gras Beauties B B. Williams Erma Mardi Gras Beauties B B. Williams Heien Frivolities of 1919 B B. Williams Gladya Big Review Co B B. Williams Gladya Big Review Co B B. Williams Jorpheum Los Angeles Willson & Plunkory 207 W 15 Kaneas City Wilson & Plunkory 207 W 15 Kaneas City Wilson Great Poll's Springfeld Wilson & Frazier Gem Wash C H Ohio Wilson May Fashion Plates B B. Wilson Bros Poll's New Haven Wilson Ber Poll's New Haven Wilson Geo X Grand Portland Wilton Joe & Co 1129 Forter Phila Winters Comedy Four 769 E 166 N Y C Wixon & Kelly 30 Tecumseh Providence

## JOHN W. WORLD MINDELL KINGSTON WEEK DEC. 18, ORPHEUM, NEW ORLEAMS.

Wolfe Walter Bon Tons B R Woodhull Harry Lid Lifters B R Woodman Harry Ellis Nowlin Circus Wood W S Bon Tons B R



Woods & Woods Trio Continental Htl Chicago
Woods W J & Co Victoria Wheeling W Va
Wooley Mark Knickerbocker B &
Work & Ower Greenpoint N Y
Worthley Abbott & Minthorne Majestic B St Louis
Wyckoff Fred Bijon Battle Creek

Yackley & Bunnell Lancaster Ps Ynle & Simpson St Joseph Mo Yaw Don Tin 119 B Madison Chicago

### GEO. YEOMAN

AN ACT OF NOVELTIES.

Young Ollie & April 58 Chittenden Av Columbus O

HAVING A BIRTHDAY PARTY.

## **OLLIE YOUNG and APRIL**

SARATOGA HOTEL, CHICAGO, DEC. 5.

Zam Trio Waverly Htl Jacksonville Indef Zanfrellas The Alhambra Brighton Eng Zanoras Cycling Revere Honse Chicago Zazel's Living Statues Imperial B R Zazell Vernon & Co Corso Znrich Switzer Zinnaman Geo Majestic Madison Wis

## THE ZANCIGS THEATRE

Amsterdam Ave., 146th St., M. Y.
Can use any act of Mystery.
Tel. 900 Andubon. Or address Manager.

Zech & Zech 48 Franklyn York Pa Zimmer John Empire Paterson N J Zimmerman Ai Vanity Pair B R Zoeller Edward Mardi Gras Beanties B B Zolars Two Idea Fon du Lac Wis

### **BURLESQUE ROUTES**

Weeks Dec. 13 and 30.
"L. O." indicates show is laying off.

Al Reeves' Beanty Show Standard Cincinnati 20 Gayety Louisville Americana L O 20 Bijou Phila Avenue Girla Columbia Boston 20-22 Gayety Scran-ton 23-25 Lusarne Wilkes-Barre Behman Show Gayety Minseapolis 20 Gayety Milwankee g Review Standard St Louis 20 Empire In-

wankee
Big Review Standard St Louis 20 Empire audianapolis
Bon Tona Gayety Toronto 20 Corinthian Rochester
Bobemiana Dewey Minneapolis 20 Star St Panl
Bowery Burlesquers Garden Buffalo 20 Gayety
Toronto
Brigadiers 12-15 Empire Schenectady 16-18 Gayety 20 Royal Montreal
Broadway Galety Girls 13-15 Luxerne WilkesBarre 16-18 Gayety Scranton 20-22 Gayety Albany 23-25 Empire Schenectady
Century Girls Howard Boston 20, Cofumbia Boston

Giar Cleveland 20 Academy

College Girls Buson's Chicago 20 Empire Cleve-land
Colmbia Burlesquere Empire Cleveland 20-22
Gayety Columbus 23-25 Apollo Wheeling
Cosy Corner Girls Bijou Phila 20-22 Luserne
Wilkes-Barre 23-25 Gayety Scranton
Cracker Jacks Coristhian Rochester 20-22 Mohawk
Schenectady 23-25 Empire Albany
Dainty Ducbess 13-15 Gayety Columbus 16-18
Apollo Wheeling 20 Gayety Pittsburg
Dreamlands Star Toronto 20 Lafayette Buffalo
Ducklings L O 20 Star Cleveland 27 Academy
Fittsburg
Empire Burlesquers Bowery N X 20 Empire Newark

ark
Fads & Follies Murray Hill N Y 20 Gayety Phila
Fashion Plates Empire Brooklyn 20 Bowery N Y
Fay Foster Star Milwankee 20 Dewey Minneapolis
Follies of the Day 13-15 Gayety Scranton 16-18
Lauserne Wilkes-Barre 20-22 Folly Patterson 2325 Bon Ton Jersey City
Foilles of Moulin Rouge Music Hall N Y 20 Westminuter Providence.

minster Providence colicsome Lambs Lafayette Buffalo 20 Avenue

m Happyland Olympic N Y 20 Star Brooklya Golden Crooks Metropolis N Y 20-22 Glimore Springfeld 23-25 Empire Holyoke Hastings' Show Star Brooklyn 20 Gayety Brooklyn Irwin's Big Show Waldman's Newark 20 Gayety

Hoboken Irwin's Gibson Girls Casino Phila 20 Waldman'a Newark Irwin's Majestics Gayety Hoboken 20 Music Hall N Y

erials Empire Newark 20 L O 27 Trocadero

Phila Procedero

Phila Jersey Lilies Empire Toledo 20 Gayety Detroit

Jersey Lilies Empire Toledo 20 Gayety Detroit

Jardin de Paris Eoyal Montroal 20 Star Toronto

Jolly Girls Monumental Baltimore 20 Trocadero

Phila

Kentucky Belies Trocadero Phila 20-22 Gayety

Scranton 23-25 Luserne Wilkes-Barre

Knickerbockers Star & Garter Cbicago 20 Stand
ard Cincinnati

Lid Lifters 13-15 Gilmore Springfield 16-18 Em
pire Holyoke 20 Murray Hill N Y

Lady Baccaneers Casino Brooklyn 20 Empire

Brooklyn

Marathon Girls Gayety Phila 20 Gayety Baltimore

Mardin Gras Beauties Gayety Milwankee 20 Al
hambra Chicago

Masqueraders Majestic Kansas City 20 Gayety

Omaha

Masqueraders Majestic Kansas City 20 Gayety Omaha
Merry Malden 13-15 Folly Paterson 16-18 Bon Ton Jersey City 20 Howard Boston Merry Whirl Gayety Washington 20-22 Apollo Wheeling 22-25 Gayety Columbus Miss New York Jr Century Kansas City 20 Standard St Louis Morning Noon and Night Academy Pittsburg 20 Lycenm Washington Moulin Rouge Lycenm Washington 20 Monnmental Baltimore

Lycenm washington 20 Monmental Baltimore
Pat White's Galety Girls 18-15 Des Moines 16-18
St Joe 20 Century Kansas City
Parisian Widows Gayety Brooklyn 20 Casino

Phila Jardin de Paris Westminster Providence 20 Metropolis N Y
Rents-Santley 13-15 Empire Albany 16-18 Mohawk Schenectady 20 Olympic N Y
Risito Ronnders 13-15 Apollo Wheeling 16-18
Gayety Columbns 20 Empire Toledo
Rice & Barton Gayety St Louis 20 Majestic Kansas City
Rose Hill Gayety Omaha 20 Gayety Minneapolis
Rose Sydeli Alhambra Chicago 20 Enson's Chicago

cago
Rnnaway Girls Gayety Louisville 20 Gayety
Lonisville
Sam Devere Empire Indianspolis 20 Bnckingham
Lonisville

Loniaville
Sam T Jack's Avenue Detroit 20 Folly Chicago
Scribner's Oh You Woman Co 13-15 Empire Schenectady 16-18 Gayety Albany 20 Gayety Boston
Serenaders Gayety Boston 20-22 Gilmore Springfield 23-25 Empire Holyoke
Star & Garter Gayety Baltimore 20 Gayety Washington

Star & Garter Gayety Destinant ington Star Show Girls 13-15 Bon Ton Jersey City 16-18 Folly Paterson 20 8th Ave N. T Town Talk Buckingham Loniaville 20 People's Cincinnati Tiger Lilies Star St Pani 20-22 Des Moines 23-25 Rt Jon

deros Gayety Detroit 20 Star & Garter Chi-

cago
Umpire Show 8th Ave N Y 20 Casino Brooklyn
Vanity Fair Gayety Pittsburg 20 Garden Buffalo
Washington Society Girls 18-15 Gayety Albany
16-18 Empire Schenectady 20-22 Bon Ton Jersey
City 23-25 Folly Paterson
Watson's Barlesquers Folly Chicago 20 L O 27
Star Cleveland

wine Woman & Song Empire Chicago 20 Star Milwankee Song Empire Chicago 20 Star Milwankee Doodle Giris People's Cincinnati 20 Em-pire Chicago

### **LETTERS**

Where C follows name, letter is in Chicage. Where S F follows, letter is at San Fran-

isco.
Advertising of circular letters of any de-cription will not be listed when known.
Letters will be held for one mosth.
P following name indicates postal.

Ashley Edgar
Angers The
Adams Mabelle
Adansely Josephine
Anderson Fred
Armstrong E E
Allen Dwight (O)
Ashley Herbert
Astrellas Sisters
Anrienmas Astrelias Sisters
Anriemma
Astor Louie
Ardell Lillian
Asbley Lillian
Adler Flo (0)
Abel George
Alexander & Scott

Adams L P
Arthur Paul (C)
Alpine Pearl (O)
Albert Robert All George (P)

Baird B
Bender Harry
Bertram Helen
Beautrier Wm
Boyce Fred
Barbarette B
Breedenbach Fra
Burte Bille
Bailey O D

Mwards & Ward
Hs Alice
Ingilah Bouste Mae
Rivya Lerne
Bast Fred (O)
Evans George
Billis Cherles (C)
Reterbrook Fred
Ergetti Joe K
Emmy Karl (O)
Esposito Vincint
climer Fred
Esmeralda (O)
Earl Bart (O)
Edmunda Mile (O)
Eidridge Robert Buckner
Bosanquet Mons
Barton Harry Hookey
Bartic Eva
Burrell Barbaretté & Co
Brown Martin
Buckley Louis C Edmunda Mile (O)
Eldridge Robert
Edithe Corinne
Evans Pearl
Emmett & Co Gracle
Elinore May (C)

Bennet Bert (C)
Boutin O G
Burke D
Barrett Gertrude
Bordley Chas T
Bornell Nat B (O)
Barrett Mrs A B (O)
Bartelmas Bessie
Burrett Carlton T
Brachard Paul
Bernardi Arthur (O)
Breen Harry (O)
Breah Michael
Barlowe Frederick
Brenon Herbert
Barry & Wolford
Brenon Herbert
Barry & Wolford
Brown & Wilmot
Burthon Burt
Buck Mr
Burt Frank A
Boyd & Allen
Burkbart Charles (C) Fields Sam Burt Frank
Boyd & Allen
Burkbart Charles (C)
Bullo Harry (P)
Bates Chaa
Bolforth Eugene (P)
Beetes W S (P)
Brandon Sarah (P)
Beachey Lincoln (P)
Blockson Harry
Brown Mary Ann (O)
Bettoss Lina (C)
Bacon F J (C)
Bacon F J (C)
Brady William (C)

Carson Flora (C)
Cassdy Moble (O)
Coran Tom
Comer Imagene
Chinholm Chas B
Cook Jes
Cook & Stevens (O)
Critual Herman
Courases W Engere
Cutty Margaret &
saboth

Besson Luin (6)
Bailey Ray
Bragdin Guy T
Backhan Lillian
Bates Frank
Beck G
Beuver Frad
Buckner
Boanquet Mone

Bert (O)

Bennet Boutin

Comer Imageme
Chisbolm Chas B
Cook Jee
Cook & Seveen (O)
Critsal Herman
Coursem W Eagere
Cutty Margaret & Creen Felix
Connerly Anna & Green Felix
Green Fe

Defres Gordon (S F)
Durand Belle
Dupree Mabel
Downing Sam
Dale Sisters
De Cortet & Rego
Donovan Jim (P)
Donaldson Ruth (O)
Dow Max (C)
Donaldson Ruth (O)
De Frankle Sylola
Dorothy Galvin

Eltinge Nellie Easterly Fred S (0) Emmet Katherine Edwards Ernest (7)

Fields Sam
Fink Ned
Finc Sisters
Flore Genevieve
Florian Joseph J
Fein Lew
French B L
Facciote Tom (O)
Ford Ed
Fish Agnes C
Farmer Constance
Feinary Colorian
Fay 2 Coleys & Fay
Fenton J (C)
Frow Harry (O)
Fisher B O (O)
Forder Bert
Ford Edwin
Finlay Baymond
Fuller George (C)
Frodes Josephine
Farnum Mand (P)
Francellas Great
Franz Links (P) Farnum Mand (P)
Francellas Great
Frary Julia (P)
Fitzgerald Dick
Frederick & Don (C)
Futton James F (C)
Foster Allen K (C)
Green Felix
Greenry Margaret (C)

Cockney E (P)
Colline Mr (P)
Crawford J Bóward (C)
Drina Max
Douglass Chas N
Damana Mesre (G)
Daman B S
Hawley Dudley
Helman Samuel
Heammer W J
Hardy Norman (C)
Hodges & Darrell (C)
Heary & Long
Hamban Mrs R P (C)
Hawalian Saxtette (C)
Deriva Mae
Darlo James J
Delmar Mae
Darlo James J
Delmar Mae
Doley J Frances
Dilworth Olile W (C)
Derby Gladstone (C)
Devine & Williams (C)
Derby Gladstone (C)
Devine & Williams (C)
Derby Gladstone (C)
Hamilton Ann
Herman Samuel
Hemma Samuel
Hemman Otto
Henny & Long
Hammer W J
Delmar & Long
Hardy Norman (C)
Henny & Long
Hemman Otto
Henry & Long
Hemman Otto
Henry & Long
Hammer W J
Hardy Norman (C)
Henry & Long
Hemman Otto
Henry & Long
Hemman Otto
Henry & Long
Hammer W J
Hardy Norman (C)
Henry & Long
Hemman Otto
Henry & Long
Hemman Otto
Henry & Long
Hammer W J
Hardy Norman (C)
Hawkinson Béward (C)
Henry & Long
Hemman Otto
Henry & Long
Hemman Otto
Henry & Long
Hemry W J
Hardy Norman (C)
Hawlinson Béward (C)
Hodges & Darrell (C)
Heavel Mrs
Hemman Alse
Hemman Alse
Hemman Alse
Hempan B 8
Hemman E P
Hemry M Comman (C)
Hodges & Darrell (C)
Hodges & Darrell (C)

Hawkins Jumping Jack
(C)
Howard Joseph
Hamilton Robert
Haines Holisad
Hornmann Prof (I)C
Handon Jack (C)
Howard John B
Howard Wm
Horan Tady
Hamilan The
Hopkins Sisters
Hail & Lorraine
Henhelm John E
Havel O'Brien
Haviland J B
Higgans Robert (C)
Hoyt Grace (C)
Hoyt Grace (C)

Hassard Lynn & (C)
Henderson Guy
Holliday D
Huntings Four
Hanlon Mike E
Hinkle Edithe
Heid Lillian (P)
Hayes Ella (P)

# HARRY ARMSTRONG and BILLY CLARK

Who wrote "SWEET ADELINE," "BABY DOLL," "I LOVE MY WIFE, BUT OH YOU KID," etc., etc., have added to their long list of hits another,

A wonderful song of its kind, and it has proven, although published only a few weeks, a sensational knockout.

Hear them sing it, WEEK OF DECEMBER 18th, at HAMMERSTEIN'S VICTORIA

You've used their former hits, you'll surely use this after you hear it, so send for it NOW—it's ready. Slides by Wheeler in preparation. The above will be sent FREE—All we ask of those we do not know is an up-to-date programme. NO CARDS or AMATEUR PROGRAMME will be accepted.

# WITMARK @ SONS, Witmark Building, 144-146 West 37th Street, NEW YORK

Or, if you are out West, save time by calling or writing at our Chicago Office, SCHILLER BUILDING, RANDOLPH STREET, CHICAGO.

irving Mildred Ireland Fred

Iolees Staters
Johnson & Buckley
Jones W B (C)
Jackson Isabel (C)
Jackson Isabel (C)
Johnson Matty (C)
Jacoby Josephine (C)
Jennings Steve
Johnson James (C)
Johnson Jack
Johnson Jack
Johnson Jack
Johnson Leone (D)
Johnson Leone (P)
Johnson Leonee (P)
Johnson Leonee (P)
Johnson Leonee (P) Johnson Leo Jones Harry

Kingsteys The (O)
King Chas & Nellie
Kendall Blanche
Kunght Fred (C)
Kirk Rosa (O)
Kolly & Lewis (O)
Kolly & Lewis (O)
Kolly & Lewis (O)
Kolly & Lewis (O)
Kolly & Annie
Kishi B (O)
Kolly & Anriv
Keno & Morris
Kay Harry B
Kelcey Alfred
Kramer A (O)
Kelly Andrew
Kennedy Clayton
Keley Franc (O)
Kramer & Scheck (O)
Keife Zena
Keller Jessie (P)
Kenny John J
Katharin Baby (P)
Kelly Mrs J (P)
Langford & O'Parrell (O)

Kelly Mrs J (P)
Langford & O'Farrell (5)
La Vigne N J (6)
La Vigne N J (6)
Leating Hilda
Linton Harry B
Leater N B
Leater corraine & Dudley
Loby Edna
Loraine Harry
Lichtman & Lewine
Latina Marie (O)
Lewia Davre
Latina Mil (O)
Latin & Marie (O)
Latina Mil (O)
Latina Mil (O)
Latina Mil (O)
Latina Mil (O)
Latina Sene (O)
Lioyd Herbert (O)
Lioyd Herbert (O)
Lanoise Rene (O)
Leondor Mra May (O)
Lavadaus The
Le Clair John
Lambert & Williams
Liven Harry
Lealle Jim
Leonard James
Lipman & Lewis
Long W P D
Le Roy Victor
Lioyd Herbert
Lancaster & Miller
Le Roy James (O)
La Tour Sisters (P)
Libby Fred (P)
La Van Bert
Levine Arthur
Lee Masie (P)
La Maze Bros (C)
Le Van Bert
Lester Great
Morris Kitty (O)

Morris Kitty (U)
Moore Herbert (C)
Miley Katherine
Mudge & Morton
Murray E W (O)
McGloin Albert (C)

Moan Gladys (C)
Milmar & Morris
Murray & McFarland
Marsella Max
McGown Josephine (C)
Mann Allen
MacArthur C B
Mahoney Mrs (C)
Morer Fred (C)
Merriman Dick (C)
McGauley Robert (C)
McGauley Robert (C)
McGauley Robert (C)
McGauley Robert (C)
Mack & Elliott (C)
Mores Three
Mack J C
Moneta Five
Markel Elliott
Marsellles (S F)
Mohr Audry (C)
Marshal Selma
Moray Chasic (G)
Marthal Elliott
McAvoy Chas (G)
Martha L
McKey Jock
Miller Edward
Milaseh Bob (C)
Mondall Joe B (C)
McKay B (C)
Miller Ed (D)
Miller Ed (D)
Miller Ed (O)
Miller Ed (O)
Miller Ed (O)
Mohalmed Abdul (D)
Murray E W
Macks The Scotch
McLaughlin Evelyn
Manlon Mr
MacDonald William
Morris Lgydia
Morris Lgydia
Morton Ed
Morton Jr Herry K
Moxulx John (O)
Mack E Benton (O)
Mack E Bob
Macked Jse
Morrow Wm K
Mssock Bob
Macked Jse
Morrow Wm K
Mssock Bob
Macked Jse
Morrow Wm K
Mssock Dob
Macked Jse
McColoil Josephine

Mowatt Ben
Mack J H A
Melrose Fern (C)
Metealfe K (C)
Metealfe K (C)
Meyers Zena (P)
Mayo Harry (P)
Mayo Harry (P)
Melotte Twins & Smith
Miles B
Moore & Yonng (P)
Melville & Higgans
Millio Robt C
Mosher Ed
Morphy James A
Mansfield Lola
Mayo & Rowe
Mardo Tom
Murphy Leo (C)
Miller Mrs Harry (O)
Morphy B J (C)
MeDermott John (C)
Millard Frank (C)
Maras Mrs. (C)
Manning Mabel
Nermans Harry B (S)
Niblo Fred
Nelson Ida Marle (O)
Nicholas Nellie V
Newmann The (C)
Nicholas & Croix
Nelson Chas (C)
Nelson Walter Mowatt Ben Mack J H A

Nelson Walter
Oweller O F
Oweller O F
Oberman Ada E (O)
Olmstead L B (O)
Othen John
Oligan Al
Otts Flora
Osteman Chas (O)
Orma Grace
Overing Trlo
Onn Mrs (P)
Pealey L B
Pfoll & Maywood
Perry Lew
Perry Sisters
Primrose T
Price & Buttlee
Parker Victor
Price Chas

Phillippe Beestle
Pantser Jewell (O)
Phillipe Harry (O)
Perlman Herman
Payne C V
Panly Harry W (O)
Preston George (O)
Pastor J (C)
Prevoat Rose
Pearl O C (C)
Pollard Jack (O)
Pollard Jack (O)
Pollard Jack (O)
Prise George
Price Millie
Peck Frank (C)
Papina Toote
Papina Toote
Paullam Oaroline (C)
Pearse Frank (C)

Ounles Dan

Quinles Dan Queen Tom

Quinles Dan
Queen Tom

Robinson Benily
Robbins B
Redaccion
Rose Chas
Richards Harry
Reses DeWitt (C)
Ritter Morris
Ray T G
Redacy William
Richards Benmile
Robinson Chas (C)
Reynolds Joe
Rivers Grace
Reses Allen K
Roy Phil
Rivers Viola (C)
Raimund James B (O)
Rankin Walter A (O)
Ramund James B (O)
Rankin Walter A (C)
Raseell Flora
Reseller Capt Nat
Roches Madame
Rayno Archie
Reynard Me F
Rettick Carl F (C)
Rusco Nat (O)
Rooney Pat
Reiff Geo W
Rose Julian
Rowley Sam (C)
Roose R C (O)
Reced & Morton (C)
Reced & Morton (C)
Reced & Morton (C)
Reced & Morton (C)
Reced E Morton (C)
Recede E Mort

Shardi Claude (C) Schileter Hubert (C) Seville & Pife (C) Starbuck Lew (C) Stewart Bd Shaw Alex Smith Dick Seymonr Pete snaw Aies;
smith Dick
Seymour Pete
Stanley Vera
Shea Barney (O)
Smith Lather I
Summers Dick
Smith Jeseph
Staley John (O)
Scott & Davis (O)
Swindell Archie
Swarthout W U
Sorgim G (O)
Stover K (O)
Steits Mrs O L (O)
Stein Mrs O L (O)
Stein W D
Schilling Emma (O)
Stein W D
Schwarts Louis
Snillvan Chub (S F)
Sternee Florence
Steuman Frank
Shuartwood George
Scott Harry Steuman Frank
Shuartwood George
Scott Harry
Sandow & Lambert
Stern Sam
Steele Earl
Smith Bernard
Smith Besnic
Simpson Cheridah
Spencer Hugh (C)
Sutherland & Ourtis
(C) (C)
Smith Henderson (C)
Sullivan Chnb (S F)
Smith & Albee

Silvers & Sanda
Schmidt P H
Saona Harry
Samnels Ray
Smith Frank P
Stewart Harrison (C)
Schlman Ed (C)
Semmers & Lowers Co
(C)
Sanford Erskine (C)
Sil Vad (P)
Shelby Tom
Smally Victor
Saxton Bill (C)
Steward Joseph (C)
Smith Henderson (C)
Shale & Cole (C)
Shale & Cole (C)
Shelby John D (P)
Stovell G. E. (P)
Smith Anthony
Stokes M (P)
Smith Mrs Sylvester (C)
Sholee Williard (C)
Schaeda Otto (C)
Trovato Signer (D)

scnaeda Otto (C)
Trovato Signer (T)
Temple Dick
Theo Mile (O)
Thatan Jean
Tunnech George
Thomas Oora (O)
Trixeda & Robinson
Turner & Campbell
Taylor Eva (C)
Tweedley John
Tenley Ellmer
Trovollo
Thomas Wm H
Tanna Augusta
Taylor Jack
Tuurston Leslie (P)

Taylor Jack
Thurston Leslie (P)
Tasmanman Van Dieman
Troupe
Thomas Willism
Terry Mabel Lambert
Taylor Ella
Taylor & Fabian

Ulirich Frits (C) Ultrich Frits (C)
Vitler Jack
Van Buren H (O)
Van Becker Hilda C (O)
Valentine L (O)
Vogel H A (C)
Vogel H A (C)
Volet The Miss M (O)
Volet The A (C)
Volet The B (O)
Volet Th

Von Zieber Baroness (C)
Voterine Myrtle (C)

Westen B W
Webb Harry L (O)
Wittin & Proces (I)
Wran Lew (O)
Wran Lew (O)
Wran Lew (O)
Worlng Nellis
Winters Bank
Ward Hap
Winston Juliet
Ward Hap
Winteld John T (OWeber George
Wilkie Bwing
Wilson Jos Alf
Welber Beddie (O)
Woodbury Fred
Williams & Mayer
Williams &

Williams Lew
Whallen Mike 8
Winkler J F
Winkler Wink
Whitenack F (P)
Winchester Ed
Whitehead & Gierson

Young Phil Younger Bros (O) Young Julia

### **CORRESPONDENCE**

Unless otherwise noted, the following reports are for the surrent week:

**GHIGAGO** 

VARIETY'S Chicago Office, 167 Dearborn Street

E. E. MEREDITH JOHN J. O'CONNOR

Representatives

E. E. MEREDITH
JOHN J. O'CONNOR

AMERICAN (W. T. Grover, mgr.; Wm. Morris, inc., agent).—The show did not run as well as it should on Monday afternoon. Felix and Caire falled to operate and a substitute who offered. R. did to operate was easily but of the bill. Boberts was easily but big hit of the bill. Boberts was easily but big hit of the bill. Boberts was easily but big hit of the bill. Boberts was easily but big hit of the bill. Boberts was easily but big hit of the bill. Boberts was easily but big hit of the bill. Boberts was easily but big hit of the bill. Boberts was easily but big hit of the bill. Boberts was easily big hit of the bill. Boberts was handleapped by having to go on after 3:30. Charles F. Semon, "the narrow feller," was the same big hit. T. Boy Barnes and Boberts was handleapped by having to go on after 3:30. Charles F. Semon, "the narrow feller," was the same big hit. T. Boy Barnes and Boberts was handleapped by having to go on after 3:30. Charles F. Semon, "the narrow feller," was the same big hit. T. Boy B

Bowen (New Acts), Beth Stove, good; Murray Sennett, fair.

STAR (T. J. Carmody, mgr.; agent, W. Y. A.).

Conroy-Lemdire Co., good; Clark and Sergman, good; Frank Rogers, good; Pollard Opera Co., fair; Risley and Reno, fair; The Bescons, fair; Al Summers, good; Lillian Murtha, poor.

JULAIN (J. G. Conderman, mgr.; agent, William Morris).—6-12; Fisher and Fisher, Three curles, Hubert De Vos, Josie McLintire, Millard Brothers, Anderson Brothers. Bill week ending odd not have a weak feature. Great Kelter opened with startling wire act, loadly applaused. Alien Shaw followed with cola manipulations. Labl. Cecil and Lennox, third laurhable sketch. Ladles' Swedish Quartet, popular in spite news shown throughout. A solo by the synthe effectiveness. Carlson Brothers, bit hit of the bill CHINDLER'S (L. S. Behindler, 1991; agent.

ness shown thronghout. A solo by the solution would relieve the sameness and possibly and to effectiveness. Carlson Brothers, bit hit of the bill.

SCHINDLER'S (L. S. Schindler, mar; agent. Pani Gourdon).—Blossom, Eobinsom and Co. Mew Acts), headlines all the week. Remainder of bill (6-8) made pleasing showing, though no act stood out. Fay Douglas, Van and Young, the La Vaills, Torn Ripley, Rentfro and Jansen, and Selvatorri Fegatti, a survivor of the Cherry mine disaster. For 9-12: Ballou Troupe, La Adelia, Cooke, Boyde and Oaks and Billy Link.

CIRCLE (Ballaban Bros., mgrs.; agent, W. V. A.).—6-8: Lopes and Lopes, Beeker and Mack, Egamar and Wynne, Graham-Langer Trio. 9-12: Cherles Mason and Co., The Blossoms, Mad Daly, Warrangton Sertet.

MARLOWE (Charles B. Marvin, mgr.; agent. William Morris).—6-8: Foster and Foster, O'Connor, Saunders and Co., Tora Jape, Robert Nome. 9-12: Gardner Family, Edith Earle and Co., Foster and Foster, Spingold and Gerard, PEOPLE'S (Charles B. Marvin, mgr.; agent. William Morris).—6-8: Schopp's Animal Circus, W. J. McDermott, Spingold and Gerard, Büth Earle and Co., Grost Kelter. 9-12: Behapp's Adimal Circus, O'Connor, Saunders & Co., Robert Nome, Rielen St. Raynor, W. J. McDermott, Willson Avenue (Charles B. Hagedorn, mgr.; agent, Willson Avenue (Charles B. Hagedorn, mgr.; agent, William Morris).—6-8: J. W. Winton, Fernandes May Dno, Barry and Johnson, George Yeoman, Wells and Sella. Capacity bouse at first show 4, heartily applanded, a bill in which there were three "new acta"—Rutledge and Pickering, McGrath and Yeoman, John Ennor. Clever Conkey opened, and wells. Capacity bouse at first show 4, heartily applanded, a bill in which there were three "new acta"—Rutledge and Pickering, McGrath and Yeoman, John Ennor. Clever Conkey opened, and wells. Capacity house at first show 4, heartily applanded, a bill in which there were three "new acta"—Rutledge and Pickering, McGrath and Yeoman, John Ennor. Clever Conkey opened, and wells. Capacity house at Research and Pickering, McGrath a

Tangley, Petching Bros., Sol. Berns, mime. Onive, Charles.
GRAND (Grand Theater Co., mgrs.; agent, W. A.).—6-5: Flo Adler and Boy, Charles Mason and Co., The Blossoms, Mad Daly. 5-12: Hersos, Diggs and Burns, The Leons, Egamar and Wynne, Harry Adler.
PALAIS ROYALE (J. F. Ryas, mgr.; agent, Frank Q. Doyle).—Rae Lake and Co., Anderses and Evans, Jack Ripp, Lee Leeve.
ERIE (D. L. Swarts, mgr.; agent, W. K. Be-

WRITTEN

DRAMATIO, OOMEDY, TRAVESTY, MUSICAL

We are exclusive agents for the most successful authors in this field. Can fit your peculiar personality with a survivil increase your salary and bring continuous bookings.

LARGE ASSORTMENT SKETCHES ALWAYS ON HAND

28 ACTS NOW PLAYING

THE UNITED AGENCY

### TO STOP PLACES

The Only Flats Catering Exclusively to Performers

754-756 8th AVENUE, Between 46th-47th STS.

776, 778, 780 8th AVENUE, Between 47th and 48th STS.

**HEADQUARTERS—776 8th AVENUE** 

'Phone 2411 Bryant

RATES-\$10.00 UPWARDS

**NEW YORK CITY** 

ONE BLOCK TO TIMES SQUARE

ALL BAGGAGE DELIVERED FREE BETWEEN BUILDING, RAILROAD STATIONS AND BOAT LANDINGS

chanan).—6-9: Adams Brothers, Rifner and Cook, Bd Dunkhorst and Co. YERDI (George Theodore, mgr.; agent, W. K. Buchanan).—6-9: Frank Duvail, Prof. Frank Brothers, Kaleratus and Robinson, Margeric Rechery, Kaleratus and Robinson, Margeric

George W. Day has contracted to essay the r in "A Prince of Tonight" (Mort Singer'a), f merly taken by Bert Baker.

English Jack O'Brien, who is playing vaudeville engagements, says he can't get any matches; that Paphe and Jim Flynn refused to meet him after he belocked out Montana Jack Savin, Sept. 23, at Wreilita, Kan. He laid off here last week.

BiHy Walters, formerly of Howe, Wail and Walters, is doing "The Funny Sallor" with Woods and Ralton.

Belle Stone, widow of the late Sol Stone, began playing vandeville engagements last week.

Hardie Langdon left Ohicago Sunday to open at Bast St. Louis for her out-of-town tour of the Morris circuit.

Harry L. Weber was given a judgment of \$37 sgainst Sam Schiller.

"A Winning Miss" takes to the road 17, open-log at Muskegon, Mich. Boyle Woolfolk has the company. James F. Fulton is atage manager and plays a character role.

The T. M. A. benefit at the Chicago opera house proved a big auccess.

The Victor, Chippewa Falls, Wis., has re-lened.

Earl and Bartlett will close with the "Fay Foster" company at Milwaukee, 18.

Darwin S. Karr, husband and personal representative of Fiorence Bindley, is resting in Chicago until after the holidays. He is with "Way Down East," already enjoying its Christmas vacation.

Oille Sherwood has retired from the act of Billy Morris and the Sherwood Siaters and has been replaced by May Curtis, one of the original "A. B. C. D. Giris." No change has been made in the name of the act. It opens at Calgary Jan. 10 for the Pantages' circuit.

C. M. Blanchard, who owns the "Christmas at Higgins" act, la sending ont two more vaudeville acts which will have the names: "The Fiddle Teld" and "Jake." Both are by Evelyn Wein-gardner Blanchard, author of "Christmas at Hig-

Felix 8. Silmmer and P. A. Henry have leased the Majestic theater in Rockford, Ill., and it will be booked through the Earl Cox office. Silm-merly formerly had the thirty-first attrect theater in this city and Henry was a booking agent.

Mrs. Leo Ortega, formerly a member of the Berry Troupe of acrobate, has recovered from her recent Illness and has joined her husband, who is a member of an acrobatic act now in vandeville.

Dolan and Lenharr arrived in Chicago late last reek, having just completed a tour of the S.-C. iscuit. They opened on Association time this neek.

Clark and Verdi "tried ont" their new act in one of the smaller theatres last week under a name improvised for the occasion.

Harry Short, who closed with "The Girl Question" recently, left for New York on Friday of last week. He la contemplating a dlp into vaude ville.

The 'land show,' given at the Collsenm under the auspices of the Chicago Tribune, came to an end Saturday night last. It proved a success.

Charles Frohman, William Gillette and John D. Williams were here from New York this week for the opening of "The Fires of Fate" at the illinois,

### PLYMOUTH HOTEL

38th STREET, BETWEEN 7th AND 8th AVENUES, N. Y. CITY NEW FIRE-PROOF BUILDING A STONE'S THROW FROM BROADWAY

"NOTICE THE RATES." A room by the day, with use of bath, \$1.00 and \$1.25, single; \$1.50 and \$1.75, double. 'No higher.' A room by the day, with private bathroom attached, \$1.50, single; \$2.00, double. 'No higher.' Rooms, with use of bath, from \$5.00 to \$8.00 per week, single; and from \$6.00 to \$9.00, double. 'No higher.' Rooms, with private bath attached, from \$8.50 to \$10.00 per week, single; and from \$9.50 to \$11.00, double. 'No higher.'

Every room has hot and cold running water, electric light and long distance telephone. Restaurant a la carte. Club Breakfasts.

T. SINNOTT, Manager

BEST PLACE TO STOP AT

NEW YORK CITY
"M Seconds from Breadway."

THE ST. KILDA

163 West 34th Street hed Reems only. Baths—Taley Electric Light.

('Phone 9646-Murray Mill.)

Under Management of PAULINE COOKE and JEMIR JACOBS.

### DROP IN ...

## JOE ADAMS

COOLERY SPOT IN NEW YORK.

West 44th Street

("28 Seconds from Broadway") Everything that's ziec to cat and drink

FURNISHED ROOMS REASONABLE. Near Times Square and Breadway. 242 W. 43rd ST., NEW YORK MRS. FAUST

### RUNYAN HOTEL

BRIE, PA.
907 French St.
One block from theatres.

## THE RUDGER

261 West 42d St., New York Opposite the American and near Hammerstein's. Special rates for prefessionals.

Keogh and Francis, who have been playing Association time, open for William Morris 12 at East St. Louis, Ill.

Violinsky will open 27 for a ten weeks' tour of the Pantages' Circuit.

The Steele Sisters, Anstralians, who have been on the Sullivan-Considine time since Aug. 12 had their first three days ''rest'' in Ohloago last week. They left here for Texas to play six weeks for Paul Goudron.

Coney Holmes, of Chicago, has landed the booking of the Plass, Norwood, O., a new \$40,000 attracture owned by The Norwood Amasquent Company. Holmes has also arranged to look after the booking end of the Electric, Coshocton, O., and the Casino, Zanesville, both new houses.

We are at the old stand better than THE MILLER HOTEL

MISS ERMA WOOD, Mgr. H. G. MILLER, Prop. S. E. Ger. 19th and Base Sta., Philadelphia. AMERICAN AND EUROPEAN PLAN.
"THE ACTORS ECOME."

Onfo attached. Baths and Steam Heat on all facts.
PROFESSIONAL RATES—97 double, \$8 closes.

# WINCHESTER HOTEL

SAN FRANCISCO, CAL.

Rates—See, to \$2.00 day. \$3.50 to \$3.00 week 600 Rooms. Controlly located, near theatres. ROLKIN & SHARP, Props. CHAS. BURDY, Mgr.

# LDORF HOTEL

146-48 E. MADISON ST., CHICAGO (European), opposite La Salle Theatre. Steam Heat. Elevator, Electric Light. Recens with Private Bath and Lavatory, Stationary Water. Local and Long Distance Theoses in all rooms. Special rates to the profession. E. G. MEIES, Frey.

FLORESTIFE TABLE D'ROTE,
155 W. 44th St., near Breadway. New York
Trans Ma. with wise sakly accommodation for the prefectle FIRST CLASS FURNISHED ROOMS.

Al Cameron has reorganized his act known as "The Last of the Regiment" and has en gaged Lou Miller, Sid Bartlett, Matt Hesly and Bruce Logan to support him in the offering.

The Hrdlickas lost a pocketbook containing \$65 and a diamond ring while appearing at the People's, and two days later it was returned to them, everything intact, but without explanation.

Canfield and Carleton, "Little Hip," Three Ernesto Sisters, Arthur Deming and the Pantser Trio opened on the Walter Keefe time this week. The "Phantastic Phantoma" open 18.

The Woods Kilduff Co. opened for William Morris at Portsmouth. O.

Jimmle Lucas has closed with "The Golden Girl," in which he was starred, and opena this week at Memphis for a tour of the Orpheum Cir-cuit.

Julain and Dyer arrived in Chicago from Cuba last week and opened at the Circle as soon as they struck town.

"The Kissing Girl," at the Cort, will go on the road Jan. 1 to the Pacific coast. The report frequently published that a second company would be organised is without foundation.

Hennings, Lewia and Hennings, booked for the Bush Temple last week, arranged to play instead at the Castle, Bloomington.

The Associated Vaudeville Artists' ball will be held at the Coliseum 16. Members will appear in costume. The committee in charge consists of T. P. Quinn, Dake Darrow, S. B. Ricardo and Jesse Bellgard.

Jesso Beligard.

"The College Girls" lost Nov. 14-17 at bee Moines, owing to a delay in handling the baggage at Kansaa City. There was some tie-np in traffic and the transfer team could not reach the railroad, although the train waited a long time. The date was called off altogether and the company went straight through to Minneapolis.

Bert Lamb, formerly the "Morgan," of Morgan & McGarry, has joined the Roberts. Hayew and Roberts act, taking the place of W. C. Hayew. The McGarry Brothers are now together.

The Harry Sheldon character play referred to frequently in these columns, which will be produced by George M. Cohan in New York, will have the title "A Husband, a Wife and a Friend." Lee Kohlmar, who was under contract to Martin & Emery, will have a leading role, and Martin & Emery will be associated with Cohan in the ownership of the production.

Harland and Rollison begin their second tout of the Pantsges' Circuit at the Empire, Caigary. Canada, 13.

John P. Reed "rested" at his home in Kendall-lle, Ind., last week.

Steele and McMasters are in Chicago.

J. H. Yeo has returned to his home at Milwau kee, sbandoning the idea of putting ont a "girl act."

Keene sud Adama, who are touring the Pantages' Circuit, expect to return to Chlesgo about Feb. 15.

Hannaher Brothers and Co. arrived in Chicago last week and began "working" Tuesday night, as a change was made in the program at Schindler's.

Madame Bedinl opened at Bay Clty, Mich.. with her horse act called 'Black and White.'

### **SAN FRANCISCO**

VARIETY'S Western Office, 2064 Sutter St.

By LESTER FOUNTAIN.

By LESTER FOUNTAIM.

NATIONAL (Zick Abrams, mgr.; sgent, S.-C., W. P. Reese.).—Bill well belanced. Malvern Troupe, very clever, held down opening spot; Bradlee Martin Co., "Jessle, Jack and Jerrie," ordinary; Billy Clark, good line of nonsense, landed solidly; Grimmims and Gore, well liked, character changes rapid and clever, closed strong; The Three Vagrants, playing return date given big reception and closed to a riot; Godlowsky Troupe, Russian Dancers well received. Underdressing of findy material for the women would be a decided improvement and a necessary addition to their otherwise splendid wardrobe.

AMBRICAN (Abe Colm, mgr.; agent, S.-C., per W. P. Reese).—Imperial Musical Comedy (Co., per W. P. Reese).—Imperial Musical Comedy (Co., prowing in favor. This week's offering "McCalein Paris," scored nicely. Numbers all good, chorus work greatiy improved over last week. The Stelling's Comedy Hat Throwers, very clever and well rewarded; Coby and May, "Ventriloquist and Dancing Doll," scored nicely; Williams, and bale, character change artists; Bandy and Field. S. & D.; La Velle and Grant; equilibrisis, complete program.

THALIA (W. S. Allin, mgr.; agent, direct). Sevillo and Pipo, jugglers; Welch and Earle and

When answering advertisements kindly mention VARIETY.



of Theatrical Boots & Shoes, CLOG Ballet and
Acrobatic Shoes
a epecialty. All
work made at
short notice.

### JAMES MADISON

VAUDEVILLE AUTHOR
Writes for Lew Fields, Joe Welch, Billy Van
Pat Rooney, Al. Leech, Ben Welch, Howard and
Howard, Wynn and Lee, Al Carleton, etc., etc.
Also publisher MADISON'S BUDGET No. 12, that
Capty book of newest comedy material, Price \$1
1493 Breadway, New York.

Hears 11 to 1

Just completed and for sale: A Hilarious Tabloid Farce,

"IN A GERMAN RATHSKELLAR"

for two comedians, soubret and character woman. Funny, original foolery,

HOLLAND HUDSON
29 M St., N. W., Washington, D. C.
Write new for terms.

THE ACT WITH A FINISH.



Performing Feats of Strength, using little fingers Ask SMITH & ALBEE, Agents.

### WANTED

To hear from a first-class MALE or FEMALE GYMNAST; one who can tumble into a trampolin. We are increasing the act to 4 people for the coming season. Address

ZENO, JORDAN and ZENO care VARIETY, New York

PHOTOS, CABINETS, \$2.50 per 100. Class. Est. 25 yrs. Have sittings or send photos ir acquitive. JOHNSON, 193 Wabash Av., Chicago.

Telephone { 1538 } Bryant VARIETY TIMES SQUARE NEW YORK CLTY Oable Address "VARIETY, New York" **ADVERTISING RATE CARD** SPACE OR THE RATES 

1 Page (672 Agate lines)	13.00
% Page	20.00
Front Page (portraits of women only) 5000 Lines   10000 Lines   To be used within one year {	.18
10000 Lines \ To be used within one year {	.17
PREFERRED POSITIONS	
1 In. across Page	15.60
1 Page	100.00

ARTISTS' RATE CARD Under "Representative Artists"
(For Artists Only)

( For Artists Only)
( Inch single column ... \$4.00
1 Inch ... \$7.00
( Inch double ... \$8.00
1 Inch ... \$1.3.00
3 Inches single ... \$13.3.00
3 Inches double ... \$23.5.00
6 Inch across page ... \$5.00
3 Inches across page ... \$5.00
3 Inches across page ... \$7.00

LARGER SPACE PRO RATA

Discount 8 months, cash in advance, 8% Discount 6 months, cash in advance, 10% Discount 12 months, cash in advance, 18% (Advertisements under "Representativa" not accepted for less than one month Me Preferred Positions Given.

CUTS

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

SHORT VAMP SHOES

VARIETY

vely for Women). For Stage, Street and Wear. Great Variety. Exclusive Models

ANDREW GELLER
Creator of Short Vamp Shoes.

507 Sixth Ave., New York. Bot. 30th and 31et Sta.
Send for Illustrated Catalogue.
One Flight Up.

Tel. 1955 Madison Sq.



Agent

"AN ACT TO ORDER" Bv J.M.WIEST

Easily Applied - Quickly Removed EPNERS MAKE-UP-Guaranteed Harmless

Vendeville Artists should use Hepner's Grease Paints and Liners, because they are larger, cost less, do not "run" from perspiration and give more complete satisfaction then any other meke. Grease Paints (small) 20c., (large) 35c.. Liners (8 in.) 25c. On sale wherever make-up is sold. Write or cell for Circular F. HEPNER TOILETTE CO., 124 West 86th St., New York, or Chicago Opera Houss Block, Chicago.

Dancing Girls; Maire Lamar, S. & D.; Del Adelphia, Magician; Gertrude Allen, Dancer.

J. S. Victor, stage manager and electrician for the National Theatre will sever relations with the house after Sunday 5th. Victor has held his present position for a little over two years, during which time he has never missed a day.

The Orpheum has had a monk and Pantages also, but Bob Burns has nine of them, Prof. C. I. Rowe's Baboons which be has booked into the American week of Dec. 6.

The Chutes closes next week to remain closed for at least a month during which time the theatre will be completed and vast improvements made. A large Zoo will be installed, which is promised to be considerably larger than the old one. An aquarium of at least 48 cases will also be lostalled in conjunction with a large enclosed monkey house.

W. Z. Tiffany this week installed himself in s new quarters next to the Central thestre.

Sid Grauman, the western manager, and J. F. Clark, proprietor of the Hague, will give a banquet at the St. Francis next week in honor of Geo. M. Cohan.

rect: rehearsal Monday 3),—Nov. 29: Arturo Bernardi. best protean act of season, scored heavily and deservedly; Ed F. Reynard, ventriloquial act, good idea well worked; Henry Clive, essisted by Mal Sturgis Walker, burlesque magic and monlog, anpealed in good style; Big City Quartet, well liked; The Carmen Troupe, strong wire act, went well; Walter Lewis and Co., a clever skit, acored; Ferrell Brothers, bloycle act, appealed.—PAN-TAGES (W. J. Timmons, mgr.; agent direct; rehesraal Saturday 11).—Nov, 27: Yule and Simpson, singing and imitations, scored heavily; Luigheon, singing and different formers. It has been seen and different formers, and the season and will get a pile of money. The heaviest billing for any theatre this season is being done on Consul.—"The Too Many Wives" Co. closes here Saturday night. They are playing to very poor business at the Tabor Grand this week. Many of the principals are seeking vandeville engagements. The former choices girls are trying to figure a way to get back home. So far the management has not provided the means, and, further, refused to allow Schuberts' "Witching Hour" Co., at the Auditorium, to give them a benefit. Joe Morris, the star, is well known in vandeville.

### NOTICE TO ADVERTISERS

To be certain of changes in standing advertisements as ordered, all corrections should be in the New York office of VARIETY by Tuesday afternoon. Standing advertisements are subject to change in whole or in part weekly.

J. Bernard Dyllyn left for Globe, Aria., Monday, playing Bert Levey's time.

Thieves broke into the Portoin Theatre last week and stole a quantity of wardrobe. Among the heavlest loosers were Rose Stevens, \$250 gown, Miss La Vall, \$50 and Franklin Ardeli various articles of wardrobe.

Lester and Shanuon left for New York Tuesday (30). They have placed a claim for \$350 against Pantages in the hands of W. J. Humphries.

J. Bernard Dyllyn, for the first time in 20 years, attended Lodge No. 3, B. P. O. E. of San Francisco last Friday evening (20) and was accorded a great ovation. Dyllyn originally was a member of No. 3, but was transferred to No. 1.

E. P. Shanley, formerly manager of the St. James Hotel, has transferred to the Hotel Continental on Ells Street near Powell. Dan Lawler of the Shepard King Co., Arthur A. Lotto of Shuberts "Gay Musician" and Philadelphia and All Nationals with T. C. Barcoft and Connic Mack are among the artists registered this week.

Sam Rourke, owner of "Land of Nod Co.," stopping at the Continental with his fami where they will remain for some time.

Through courtesy of Sullivan and Considine and by arrangement with Zick Abrains and William Tomkins, the S.-C. show from the north vill play intact for one night next week at Sisson Calif. The proceeds of the show will be help to buy purchasing a fire engine for the town. Mr. Abrams has a large ranch within two miles of Sisson.

### DENVER

By CHAS, D. JACOBS.

ORPHEUM (Martin Beck, gen. mgr.; agent di-

### BOSTON

BY ERNEST L. WAITT. Room 215 Colonial Theatre Bldg.

Room 215 Colonial Theatre Bidg.

AMERICAN (Lindsay Morison, mgr.; agent.
William Morris).—Julian Eltinge, headlined, new
"Cobra" dance is bezutiful; Joe Welch, with new
stuff; Rialey and Birbecks, old but still good;
George W. Day, a fine line of talk, well done and
popular; Blake's Fony Circus is a continuous
scream when the mule gets busy; the Kohler trio,
excellent grand opera singing; Italien and Fuiler,
great comedy; Devol trio, gymnasts with novel
stunts; Cardownie Sisters, character dancers, first
rate. Next week: Eltinge, Four Mortons, Tyler
and Burton, Caron and Herbert, Allen Shaw,
Hawkins, the jumper.

and Burton, Caron and Herbert, Allen Shaw, Hawkins, the jumper.

KEDITH'S (Geo, Clark, mgr.; agent, U. B. O.)
—Carter de Haven, headlined, with Hansi Hanke accompaniat, and excellent song, dance and change act. Eleanor Gordon, big local favorite, in comedy sketch of the good fun, good music; in comedy sketch of the good fun, good music; Robby North, dancy good fun, good music; Robby North, and Artic NagCholr's singing is fine; "Bilvers" and Artic NagCholr's singing is fine; "Bilvers" and Artic NagCholr's singing is fine; "Guly and Nichols Slisters, Abdie's animula, duc, Gordon Eldrid and Co. in "Won beginning die: Gordon Eldrid and Co. in "Won by a Log." funny. Next week: Lovenberg's opera feetival: Howard and North, Eleanor Gordon and Co., Lulu Beeson trio; Tom Barry & Co.

HOWADS Howard and North, Eleanor Gordon and Dick Black—good musical show—in house bill are Joe Flynn; Belle and Richards, good musical act; Wood and Lawson, s. and d.; Marsello and Werton, lar with the surface of the strength of the surface of the surface

COLUMBIA (H. N. Farren, mgr.).—The Brigadlers, with ollo of Orietta and Taylor, Brown and Everett, Lester and Moure, Billy

### NOTICE TO **ARTISTS**

Artists desiring to purchase diamonds are now in a position to buy them of me on time at cash prices. Write for terms and particulars; business strictly confidential.

Buffalo Representative, JNO. J. WALLOY.

### JULIUS BOASBERG Formerly H. & J. BOASBERG.

No. 384 MAIN STREET. BUFFALO, N. Y.

When answering advertisements kindly mention VARIETY,

### "ALIDELLA" DANCING CLORS

Ladies' or Men's Sizes

ALBERT M. RIEMER SHOE CO., Milwaukee, Wie

### 4-REAL HITS-

"DEAR OLD MOONLIGHT" Our Feature Hit.

'Down Among the Sugar Cane"

The sweetest of sweet songs,

ABRAHAM LINCOLN JONES" or "THE CHRISTENING"

The new sensational coon song,

"LILAC and ROSE" Real Song for Real Singers,

BOTHAM-ATTUCKS MUSIC CO.

136 West 37th Street, New York

### KELLER

CHICAGO

COSTUMER EXCLUSIVE DESIGNS.

Costumer for the Leading Stage Celebrities 'Phone, Calumet 2402.

SECOND HAND DRESSES AND FURS

BARNETT 828 STATE STREET, CHICAGO, ILL.

### cener

SILKO, DYE, OIL AND WATER COLORS.
DANIEL'S SCENIC STUDIO,
Chicage Opera House Block. Chicage, IL.

### **Andrews**

FINE FURS and DIAMONDS ROOM 688 REPUBLIC BUILDING.

('Phone Harrison 4449.)

CHICAGO

VAMP SHOES SHORT HOSIERY and SHOES For STAGE and STREET WEAR.

Shoe Jack's Shop 405 SIXTH AVE., NEW YORK (But. 29th and 30th Sts.)

VAUDEVILLE SCHOOL

STAGE ACTING

MAKE-UP. DRAMA. ELOCUTION, SINGING
All Toe, Fancy, Novelty, Wooden and
Soft Shoe Dancing: Ysudeville Acts
and Sketches. ASCESTAIN your
talents. Better your condition. Trial
lessons given. Scnd for illustrated
booklet, "How My 4.000 Pupils Have
Succeeded." The celebrated ALVIENE STAGE TRAINING SCHOOL,

GRAND OPERA HOUSE BLDG., 23D ST. AND 8TH AVE.

ENTRANCE 269 8th AVE.

Call, write or 'phone 2699 Chelsea.

Courses now forming. Failure impossible if we accept you as a student.

Public student performances.

Acts are trial performances given in our own theatre. We instruct in person or by mail. Engagements guaranteed.

MONOLOGUES, Sketches, Sidewalk Conversa-tions, etc., written to order for profession. Good Original Work at Low Prices. Why not have an excinsive production? Order NOW. HENRY MONTEE, 24 Sproat St. Detroit, Mich.

Telephone 3583 Beekman

### **AUGUST**

Counsellor at Law

154 NASSAU STREET, NEW YORK

Theatrical Matters a Specialty

### Paul La Groix

"The Man With the Educated Hats"

UNDER EXCLUSIVE MANAGEMENT OF

LE ACK

140 WEST 484 STREET.

'Phone, \$164 Bryant.

Cable address, "Jacley, New York."

Time Extended on Sullivan-Considing Time

### THIRD TOUR SINCE 1906

Permanent address, care SULLIVAN-CONSIDINE, SEATTLE, WASH,

AMERICA'S GREATEST ESCAPE ARTISTS

Positively the best drawing card for popular price houses in America.

8 MONTHS FOR JOE LEO AND STILL WORKING.

Managers who want business consult JOE LEO

### by FRANCES RIGLER. In the Com

"THE ROSE AND THE THORM."

COPYRIGHTED.

INVIGORATING GIRL" In "VAUDEVILLE REMINISCRNORS."

### **DOROTH**

SINGING COMEDIENNE. Booked Solid

S-C CIRCUIT

Agent, JOS. NATHAN

A Solid Hit on Every Bill.

BURKE & HAYES, Agents

ORPHEUM CIRCUIT.

A BIG LAUGHING HIT.

"World's Premier Colored Ventrilognist." BARBER

Original Novelty. "FUN IN A BAR talking. Ask MR. JOHN J. QUIGLEY. Has New Eagland talking.

Barron, Martell family of cyclists, the Bartolettis and Buth Everett.

HUB (Jos. Mack, mgr.; agent, William Morris).

—Blectra, fire dance; Demonia and Bell, grotesquea; May White, singer; Fielding and Walker, character sketch; B. Warren Hatch, sketch; Marie Camelia, ballads, W. J. Holmes, comedy. NEW PALACE (I. H. Mosher, mgr.; agent, Nat'l B. O.).—The Sanfords, dramatic playlet; Efree Gilden Slaters, s., t., and d.; Jeans and Careno, comedy juggling; Kip Reed, black face; McDade and Welcomb, e. and d. Faul Poole, king of cards; Green Bros. Jugglers; Gere and Delaney, skaters.

skaters,
STAR (Chas. Campbell, mgr.; agent Nat'l B.
O.).—Leona Guerney, Siberlan vocalist; Bert
Haines, comedian; Mr. Connelly, s. and d.

Managers of Washington, Pastime and Old South theatres, M. P. houses, which were closed Saturday by the mayor because their shows were too good—that is, because they played acts with-out a theatre license—expect to arrange matters so as to reopen later in the week.

William Morris will produce here Dec. 27 new swimming act, including Peter McNaily, Bigney, high diver and two girls.

Morris local agency, Fred Mardo, manager, is now booking new Bijou, Manchester, N. H., Dan Gallagher, manager.

Gordon Bros. new theatre in Cheisea has cut out talking pictures, now using six acts.

### **PHILADELPHIA**

BY GEORGE M. YOUNG.

REITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Bill strong enough to arouse the Monday afternoon audience to considerable enthusiasm, about the best thing that can be said about any bill on its first showing before the usual frapped bunch. Sam Malaboner, the athlete who swims in ice-water, held over and was third. The bonne was pretty cold until be bowed off, but Ray Oox started them going and from this out it was fase. "Cowboy" Williams opened instead of the Fitsgibbon-McCoy Trio, obliged to cancel through the illness of Mrs. McCoy. Williams cot through nicely with his heavyweight juggiling. Phil Staats, a newcomer won a fair amount of laughter and talked his way into the good graces, with a planolog. Kalmer and Brown did big with their capital dancing number. The act is new here and fixed itself firstly, meeting with approval on the month of the provided of the pr

walking and jngging. Lonis Granat was linear. Imperial Four passed in good shape with singing, the comedy needing improvement. Pictures.

PALACE (Isador Schwarts. mgr.; agent, M. P. C. O. A.).—Columbia Four, a straight musical act ran away with the chief honors. These girls have developed into a really valuable act for this class of honses. Harry Gilbert made good with his stories and songs. Fougers and Emerson passed in their familiar specialty. Gorman and Eaphey, two girls, offered a hand-playing act of fair merit. Waldron Brothers proved about as nafnany as any German act yet seen here, but did well with singing. Their "comedy" should be dropped. Hamilton and Howlett offered an act shaped on the old one of Hamilton and Glynn, of which the former was a member. Howlett is a good banjoist, and plays one of Glynn's pieces. The act was well liked. The De Costa Duo, zylophonists, who tried out a newly formed act, pleased. Lester and Qninn pat over a fair dancing act, and Delitures.

UNIQUE-(R. J. Barry, mgr.; agent, I. B. A.).—Jack Stockton, with a barlesque show until recently, won the big share of honors. His monopended himself by the neck to win warm favor. Pictures.

UNIQUE-(R. J. Barry, mgr.; agent, I. B. A.).—Jack Stockton, with a barlesque show until recently, won the big share of honors. His monoward in the story of t

GEORGE EVANS



### BUT

in a novel, quick change, originated by her, re-cently attempted without success under dim lights and behind screens by "artistes" devoid of ideas.

Direction AL SUTHERLAND

### **VAUDEVILLE AGENT**

ROOM 422.

LONG ACRE BUILDING.

TIMES SQUARE.

**NEW YORK** 



PARIS LONDON

Exclusive Genuine Diamond Jewelry, Foreign Novelties, etc.

Beconstructing ald jewelry inte modern settings.

Casino Jewelry Shop Murray Hiii 1404 Broadway, N. Y.

### FOR SALE TWO Hardman Upright Pianos

One slightly used.

JOS. B. TRAUT, \$100 Fifth Ave.,
NEW YORK CITY.

with some stepping. The first part of their act drags badly. George Offerman gave the rest of them a chase and held his own. Pictures. TROCADERO (Charles Cromwell, mgr.).—Whatever else may be said for or against the show given by the "Broadway Galety Giris." it is certain that no other show in either burlesque wheel has attempted a number like the one which is made a feature of the hurlesque by James H. Curtin's aggregation. The number may be called "Foolish Questions," and is led by Harry Antrim, backed by ten chorusgiris and severai of the latter are called upon to deliver lines which would sound rough enough were they handled by men. There has been a han on "Cooch" dancers in this city all this season, but nothing in that line that could be shown quite reaches the limit of this number. The comedy is the weakest part of the show. In the first part "At Monaco," which is credited to comedy, line which can be called meritorious, but happily, the plece does not rest entirely on the comedy, and with a liberal sprinkling of musical numbers, well put on by Aurello Cocia and the majority of which are well handled by principals and chorus, the pace is hit up to a fairly good average. Frank Carlton is the only

Featuring "THE SMILING WONDER."

SENSATIONAL WIRE EQUILIBRISTS

Big Success on PANTAGES' CIRCUIT

### Booked by MAX HART

one of several men employed that gets anything at all out of the material at hand, and he goes in for considerable of the broad comedy business to gain his polnits. In this he is ably seconded by Kitty Pembroke, the pair drawing moat all the laughs that were secured. The other committee of the committee of the

Day."
GAIETY (Eddle Shayne, mgr.).--Irwin's "Big

### ST. LOUIS

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit),—Lillian Mortimer and Co. in "Eight Vears Atter": Bob Matthews and Herbert Ashley in "Held Up"; Curson slaters, the Human Butterfles; Wilbur Mack and Aelia Walker in "The Girl and the Pearl"; Alfred Bertrand and Company in "The Broken Ura"; Sandberg & Lee, comedians; Irene Romain; and Steiling and Reveil, European gymnasts. For next week are announced the Gelsba Girls, Mime. Mauricla Morichini, Carmen Troupe, Barnes and Crawford, Carson and Willard, Charles Mason and Co. Brent Hays, Kroneman Brothers.

GRAND (Charles Wallace, mgr.; agent, Orpheum circuit) Martini and Maximilian, eccentric comedians; Cooke and Rothert, Apache and other dances; Fiorence Wilson, comedienne; "Senator" Frank Montrose, George Auger and Co. in "Jack the Glant Killer"; Mildred Grover and Dick Bichsrds, songs and Maxim's Models. For next week: Gus Edwards "Country Kids." Goldemith and Hoppe, Barry and Halvers, the McGradys. Faynetta Muror, G. Herbert Mitchell and Marsh Craig.

OLYMPIC (Pat Short, mgr.).—"The Merry

Paynetta Munro, G. Heroert Antoon and Craig.
OLYMPIC (Pat Short, mgr.),—"The Merry Widow," third time is with Francis Cameron as Somia and Charles Meakins as the Irrince.
STANDARD (Leo Reicbenbach, mgr.).—The Sam Devere Show with Matt Kennedy in "Justice McAdoo" and "The Queen of the Harum" is pleasing. The ollo includes Wilbur Heid, J. Grant Gibson and Adele Ranney and "The Water

Meion Trust." The support also includes Lillian Steens, Ed. J. Morris, Fred Guillard and Mabel Caivert. Next week the Big Bewisw, the Catterpliar Dance and the Girl with the Furple Mask. GAYETY (O. T. Crwaford, mgr.).—Gay Magueraders present fairly successfully "A Hot Old Time" in two acts. The cast includes Joe J. Sullivan, John McMahon, and in the old ure the Faust Opera Trio; Mile. Ani, society gymnast; Flo Cushman, comedienne; Murply Mages & Co. In "His Colors Saved Him"; Melvin Brothers, acrobats. Next week: Bice and Barton's Galety Co. In "A Night at Brighton" and "The Twaderloin after Twelve," with Charles Barton. Jeanette Young and others.

John Havlin in letters to Manager D. B. Bussell of the Imperial Theatre denied that the house had been sold to a St. Louis vandeville syndicate.

Edith Singleton of St. Louis, who was a chorus girl at Delmar Garden last summer, is back in the "Merry Widow" playing a part Olga and undestudying Natalie.

A site for a moving picture show at Masit and Vandeventer avenues, Northwest St. Louis, was secured last week for \$5,750 and \$20,000 house will be built at once.

Mrs. Lealie Carter Payne was in St. Louis Sun-day consulting with her attorney in regard to a suit she has pending against the Delmar Garden management. Payne accompanied her and they left for the South.

Mildred Morton, St. Louis' youngest prima donna soprano scored a big individual success at the Columbia Theatre last week on her first visit to ber home town since she graduated as a vaude-ville star. Miss Morton has an exceptionally clean and full voice and varied her selection by easily switching from "Molly Lee" to "The Last Rose of Summer" and other vocal leaps from the popular to the standard and ever the classical. She firmly established herself as a favorite. Miss Morton's parents live in St. Louis.

### BAYONNE, M. J.

BAYONNE, M. J.

BIJOU (B. D. Howard, mgr.; agent, I. B. A. Rehearsal 1).—Berkley Bros., musical comedians, heads, well liked; Virginia King, vocalist, good; Mildred Force and Co., "The Girl Absad," pleased; Nice and Lovely, a. and d., well received, and Mickey Feeley, Beglish pantonimist.—NA-TIONAL (P. J. Force, mgr.; agent, Joe Leo).—Vaudeville and m. p. Larken and Daly, a. and d.; H. K. Zeno, comedian; Hill and Hill, colored comedians; B. B. Nesman, comedian; La Bue and Holmes, a. and d., and Baby Clarice.

LE EOY C. FARE.

### BUFFALO, M. Y.

BUFFALO, M. T.

SHEA'S (Michael Shea, mgr.; agent, U. B. O.).

"Peter." "educated" monkey, heads the bill
this week and was the talk of the town. Von
Reine is presenting his playlet, "The Master Muslician," for the first time here; Mr. and Mra.
Jimmle Barry are old favorites and are going big;
The Robert Du Mont Trio in "Hotel Topsey Turvey" have the daintiest, best dressed acrobatic
comedy of the season; Fred Dupres with parodies
and monolog is going big and all his material is
new; Warren and Bianchard are going well and
get plenty of laughs; Harold Forbes and Carrie
Bownian open the show with a light singing and
dancing change act. Next week's bill includes
Nat Wills, Murphy and Nichols, Mme. Herman,
Rooney and Bent and Pedersen Brothers.—OABDEN.—Weber and Rush's Bon Ton Extravagansa,
headed by Rawson and Claire, opened big with
well dresseu pleasing abow. The Bawson and
Clair act, "Just Kids" goes bigger than ever.—
IAFAYETTE.—Sam T. Jack's Own Show, with
Battling Nelson, a splcy show.

CIMOINEMATI.

CINCINNATI. VARIETY'S Central Office,

107 Bell Block. BY HARRY HESS.

BY HARRY HEES.

COLUMBIA (M. C. Anderson, mgr.; agent, U. B. O.; Sunday rehearsal 10).—Baptiste and Franconi, comedy acrobats, lively turn; Ruby Raymond and Co., nice dancing; Musical Johnstons-xylophone, went big; James Harrigan, tramp juggler, laughing hit of bill; Mr. Hymsck, change act, fine; Mauricla Morichiol, colorature soprano, great hit; Charles the First, well trained; Avery and Hart, colored, good; "La Petite Eeview," singling number, good.
PEOPLE'S (J. E. Fennessy, mgr.).—Watson's "Beef Trust" opened to capacity. Billy

My Southern Rose" Published HARRY VON TILZER Writer 44

at THE HAGUE, SAN FRANCISCO

126 University Place, New York City JOS. SCHENK, General Manager

AFTER SEVEN YEARS IN BURLESQUE.

NOW IN VAUDEVILLE-BOOKED SOLID

BEST WISHES TO OUR FRIENDS.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO EVERYBODY

NOW LOCATED AT ROOM 503 CRILLY BLDG.,

Phone Randolph 2080.

167 Dearborn Street, CHICAGO

MANAGERS ABE S. COHN and ED HOMAN a Merry Emas and Happy New Year to all inquiring friends. BUSINESS SPLENDID. THANK YOU.

Address Care VARIETY

DALY **MURRAY** ·FINN RICH

THE BOYS WHO MAKE THEM SIT UP, LOOK, LISTEN AND LAUGH

Room 416 1493 Broadway, New York

**BOOKING Circuit of TEN WEEKS** in NEW ENGLAND

: : AND : :

N. Y. Representative, HOWARD ATHENAEUM BOSTON, MASS.

BOWDOIN SQUARE THEATRE, Boston, Mass. BELMONT AMUSEMENT CO., Providence, R. I.

Now Playing United Booking Time CHICK SALE "THE BOY WITH THE SEVEN CHARACTERS" IN AN ORIGINAL COMEDY SKETCH Special Scenery and Stage Setting Under exclusive JACK LEVY, 140 West 42d St. 'Phone, 2164 Bryant Cable Address, "Jacley, New York"

### The Great Ergotti Liliputians

An innovation in RISLEY TURMS. Week Dec. 18th. HAMMERSTEIN'S VICTORIA THEATRE. Agent, PAUL DURAND, \$12 Long Acre Building, New York.

### The

SAM FRANCISCO, making pleasant E" act, continuous. 7 WILLIAMS, GOLDIE OSTRANDER. TH. Chief Usher. Engaged INDEFINITELY at MATIONAL THEATRE, S. with their well reheared "TARE THIS SEAT, PLEASE" MOOMEY PEDDLER, CARELESS CASEY, SHADOW MADAGER, PLUNGER SMITH.

some fine comedy, although

Watson puts over some fine comedy, although at times near the limit.

STANDARD (F. J. Clements, house agent.).—
"Runaway Girla" got a false start, and did not get to going as fast as some of the other burlesque shows which have been here this season. Jack Ried and wife are featured, and they made good. The real hit of the show is Frank L. Waxefield, in a "loope fend" character, the best ever seen here. His lines are original, and his work clever.

AMERICAN (Harry Hart, mgr.; sgent, Gus Sus; Monday rehersal JO.—Quinn Brothers, and d., good; Emonda, Emerson and Emons, asketch; Emily Nice, character change; Lucille Savoy and Co., posing; La Booth and Cain, Lew Benedick, b. f.; K. Ito and Co., Mr. and Mrs. Afther Show.

Benedick, b. f.; K. Ito and Co., Mr. and Mrs. Afther Snow.
AUDITORIUM (George Bressker, mgr.; agent. Gus Sun; Sunday rehearsal 9).—Georgia Gardiner and Co., blt; Harry and May Howard, s. and d., good; Billy Ray, Chinese musician. clever; Savoys, acrobats, good.
BOBINSON'S (Harold Moran, mgr.; agent, Casino Co.; Monday rehearsal 10).—Joe Fenton and Brothers, acrobats; Princess Susanne, midget wire walker; Burns Musical Trio, Franklin Brothers.

rothers.
NOTE.—Frank Reed has purchased the Savoy
Covington, Ky.

### ELMIRA, M. Y.

ELMIRA, E. Y.

MOZART (G. W. Middleton, mgr.; agent, I.
B. O.).—Beatrice McKensie, Walter Shannon and
Oo. In 'More Waya Than One'; excellent; Eckhoff and Gordon, hit; Lillian La Varde, well recelved; Gordon Bros., good; The Piottis, Italian
anging act.— ELAI/TO (F. W. McConnell, mgr.;
agent same).—Habeck and Leach, Edith Meredith,
Hasel Engel, Molly Brown, Mase Moore, Dorothy
Billia and Max Bruno; good bill. J. M. BEEES.

### HARRISBURG, PA.

MARRISURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—J. Hunter Wilson and Effic Pearson, went well in S. & D.; Louis Guertin, high jumping, very good; Dolly Connolly and Percy Wenrich, singing, many encores; The Sully Family, farce, "The Suit Case"; Malis and Hart, comedy acrobats, scored; The Neapolitans, rendered very enjoyable "operatic selection; Mrs. Fay, made a big impression in Thaumaturgy, and cabinet ricks. Next week: Potts Bros & Co., Harvey novelty cartoonist; Lewis and Lloyd, a. and d.; Vernon, ventriloquist, Barry & Wolford, Hastings & Wilson.—HIPPODROME (A. L. Roumford & Co., mgrs.; agent, Rudy Heller.)—Farrell, nevelty cartoonist; Lewis and Loyd, S. & D.; Byron and Blanch, comedy skit, "Family Jar."

### LINCOLM, NEB.

LINCOLM, NEB.

ORI'HEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 0).—Week Nov. 29, a bill full of song and dance. Winona Winter, capable headilner; Sausone and Dellia, strong act, a surprise every minute; Tom Waters, aame Tom, same hit; Clark's Monkeys, entertaining; Montgomery and Healey Slaters, s. and d., good; Kelly and Kent, laughlug hit of bill; Subera, Coakley and McBride, minstrels. Week Dec. 6; Pilu, mind reading dog; Henry Clive, Walter Lewia and Co., The McGradys, Chas. Ahern Troupe, Goldsmith and Hoppe, Pauline Moran.

LEE LOGAN.

### MARYLAND.

MARYLAND.

MARYLAND (Fred. Schanberger, mgr.; agent, U. B. O.).—Excellent bill with honors divided between Mabel Bardine and Co. In clever aketch, "Suey San," and Burt Shepberd, the Australian cowboy. "Imperial Musiclana" scored big. Bersac's Circus, amusing. Lew Hawkins, minstrel, laughable. Juggling Normans, pleased. Brady and Mahoney, excellent.—WILSON (Joe Dillon, mgr.; agent, Joe Wood).—Chas. B. Dayton, very good; Dean, Bibley and Co., clever aketch; Froseiua, hit; Graham and Holmes, musiclans, well received; Lemuela and Lemuela, amusing; Franseela and Lewis, good; Leonard and Wood, laughable; Cornella and Wilbert, score.—VICTOBIA (Pesrce & Scheck, mgrs.; agent, William Morris).—Third week of Immense success of Bradley'a Minstrelis, now known as "The Imperial Minatrelis"; "The Country Choir." pleasing; Viola D'Armond, aerlai, very good; Al, Libby, amusing bleycle; Cunningham and Devery, good; Klittes Trio, dances; Montgomery Musical Duo, good; Hirlet Hosmer and ber "Dancing Dolla," clever.—BIANEY'S (Sol. Saphler, mgr.; agent, I. B. O.).—Burgos and Clara, wire, excellent; Harry Botter its kindly mention VARIETY.

and Co., applause; Barry Brothers, athletes, good: Miles Brothers, dancers, well liked; Davis and Merril, very good.—"TIEATORIUM (Howard C. Jackins, mgr.: agent, Joe Wood).—Beet and Evans, musical, hit: Krauterman, aerlal, good: Helen Jackson, songstress, excellent.—[AAYETY Wm. Ballauf, mgr.).—"Merry Whirl," excellent show to capacity.——MONIMENTAL (Montague Jacobs, mgr.).—"Cosy Corner Girlin," fair show to good houses.

### MOBILE, ALA.

MOBILE, ALA.

LYRIC (Gaston Neubrik, mgr.; agent, Martin Beck).—Headliner, Schrode and Mulvey, sketch, big bit; Charlene and Charlene, scored heavily; Arthur Whitelaw, Irish comedian, well received; l'earl Allen and her jockeys, pleased; lla Graumon, songs, very good; John Well, prestidightateur, excellent.——PICTORIUM (W. Keener, mgr.).—Barlow and Franklin, aketch, hit; Tranta Midgeta, novelty act, very good; Pat Carney, Irish comedian, pleased.——VICTOR (Victor Pers, mgr.).—Truedell and Fuller, aketch, well received; Mallory Sisters, clever.

SIDNEY ROSENBAUM.

### NEWARK, M. J.

PROCTORS (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Good show. George Beban and Co., good. Others on the roster are Coope and Robinson, funny colored comedians; Alcide Capitaine, clever; Rossi and Paulo, operativocalists; Max Gruber and Miss Adeline with

### The



### Standard **Typewriter**

### THE ACKNOWLEDGED STANDARD OF TO-DAY

Will turn out more nest perfectly aligned work with less effort and with less wear on its workind parts than any other typewriter made.

YOU CAN PAY MORE BUT YOU CANNOT BUY MORE

ROYAL TYPEWRITER CO.

Royal Typewriter Bldg., New York 21 Monroe St., Chicago, Ill.

### HILL AND BOB MANCHESTER'S BURLESQUE ENTERPRISES

(Columbia Amusement Co., Eastern Wheel Shows)

### THE LEADING BOX OFFICE WINNERS (3)

"Our Motto:" Quality NOT Quantity

Books now open for the Leading Vaudeville and Burlesque Features. Address or call on

GUS HILL or BOB MANCHESTER, 1358 Broadway, Room 5, New York City

animals, good; Harry Fentelle and Co., good; Dan Gracey and Ada Burnette, laughable sketch, and Binns, Binns and Binns pleased.

AMERICAN (Music Hall; Wm. Morris, Inc.; rehearsal Monday 8).—Classy show here to crowded houses this week; on the bill are Karnes, Euglish comedians in "A Night in an Euglish Music Hall," very Yunny; Francesca Redding and Co., in "Honora," cleverly acted; Rita Raymond charmed with songs; Diamond and Beatrice, musicians of skill; Wormwood'a animals, well trained; Broadway Boys Quintette entertained; George Davia and The Aerial Laports went to make up a good show.

Broadway Boys Qnintette entertsined; George Davia and The Aerial Laports went to make up a good show.

ABCADE (L. O. Mumford, mgr.; rehearsal Monday 10).—Nice clean bill to S. R. O., Monday matinee, a big hit being made by Ylung Sandow and Otis Lambert in an elaborately staged culture and strong act; the Two American Macks went well as did George Worth and Co. in "His Last Race;" Adelaide Graham, comedienne of promise; George Wilson in Hebrew monologuc, laughable; Wm. A. Hegel (2d week) operatic selections; Cody and Sinnot, comedians; Nan Doyle and Co., applause; Freddy Sullivan, "The Celtic Wit;" funny; The Stickey Brothers in a travesty on the "Music Master," laughable; Jack Cavanaugh with troupe of trained goats.

EMPIRE (Leon Evans, mgr.).—This house has done an enormous business since the opening week. The present show is a good one, "Miners' Americans."

WALDMANNS (Lee Ottelengul, mgr.).—Good burlesque here given by Irwin'a "Majestica," headed by Magda Dahl, late of the Aborn Opera Co.

NOTES.—The fourteenth annual ball of the Theatrical Attaches' Social Club was held Monday evening, with a big crowd in attendance, the march being led, by Ed. Bixley and Laura Benett of the "Americans." playing here. The committee was headed by Alderman Elmer Day, of Newark.—The "Varlety" is a new m. p. and

### VARIETY'S **Branch Offices**

Advertisements and subscriptions received in each at regular rates.

News items may be forwarded to the most convenient, and will be promptly transmitted.

Letters may be sent to either of the addresses, and will be forwarded or advertised.

**Publication Office** TIMES SQUARE

NEW YORK CITY

### CHICAGO

167 Dearborn Street JOHN J. O'CONNOR E. E. MEREDITH Representatives

### SAN FRANCISCO

2064 Sutter St. LESTER J. FOUNTAIN Representative

### LONDON

418 Strand, W. C. JESSE J. FREEMAN, in charge Cable "Jessfree: London"

pop. vaudeville house just opened here, and is doing a land office business thus far.

JOB O'BRYAN.

### MEW HAVEN, COMM.

POLI'S (S. Z. Poil, prop.; E. J. Windisch, res. mgr.; U, B. O.; Monday rehearsal 10.).—"The Leading Lady" with Marguerite Haney, Ralph Lyon, Ed. Coleman and others the feature of the bill and a very good one; Mr. and Mrs. Perkina Fisher, "The Half Way House," very good; Jarrow, trickster and humorist offered a number of new mystifying feats which were well received. The Bowman Bros. blackface, good; Taxamalan Troupe, woman acrobats fine specialty while Wilson the whirling cyclist did some novel riding.

E. J. TODD.

### NEW ORLEAMS.

ORPHEUM (Martin Beck, mgr.; agent direct).

—The Orpheum Road Show is here with Witt'a Girls from Melody Lane, "A Bit of Old Chelsea." Hyman Meyer, La Titcomb, Melville and Higgins, a scream; Boches, "Night in a Monkey Music Hall," a riot.——AMERIOAN (Henry Greenwall, mgr.; agent, Wm. Morris; rehearsal Sunday 10).—Empire City Quartet, Lamb's Mannikins, Volinski, Besnab and Miller, Mabel McKinley, Shean and Warren, Leroy and Clayton, and Sophle Tucker.—WINTER GARDEN (Lew Rose, mgr.; agent direct; rehearsal Sunday 10).—Tlanita Midgeta, singers; Wren Trio; Ida Neal, soubret; Joe Aivia, acrobat; Della George, singer; Rand's Dogs.—SHUBERT (J. M. Dubbs, mgr.; agent direct; rehearsal Sunday 10).—Marle Montrose, soprano; Mack and Burgess, comedians; Eddie Hogan, monologist.—VICTOR (Judab Levy, mgr.).—Smith and Nitram, Jimmy Cooper, Dorothy Barle and Sells Sisters.—MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures.

O. M. SAMUEL.

### MORFOLE, VA.

MORFOLE, VA.

COLONIAL (W. T. Kirby, mgr.; agent, U. B. A.; rehearsal Monday 10).—The Aerial Smiths start a great bill and are one of the most clever acts of the kind; Gavin and Platt, please with their "Stolen Kid"; Sadle Jansell was heartly received in her clever impersonations of noted atage folk; Potts Brothera and Co. amuse with a "Mistaken Identity"; the Cadeta de Caccogne, singing, "de inxe" were a hit; Waterbury Bros. and Tenny, again amuse and delight with their comedy musical number; The Dunedin Troupe of Bicycle Marvels, great.—MAJESTIO (Otto Wells, mgr.; agent, Norman Jeffries).—Lemetta's Cockatoos and Poodles, very well received; Helen Carmen, soubret, clever; Lola Milton and Co., comic sketch, good.

BOHEWECTADY, M. Y.

MOHAWK (Chaa, T. Taylor, mgr.).—2-4: The
Harry Hastings Big Show, pleased; 6-8: The
Golden Crook Extravaganas Co., good.—EMPIRB (William H. Buck, mgr.).—2-4: Edmund
Hayes in "The Umpire," good; 6-8: Jardin De
Paris Girls, excellent.

S. J. KING.

### WASHINGTON, D. C.

WASHINGTON, D. O.

NEW LYCEUM (Eugene Kernan, mgr.)—"The
Jolly Gliri" are here this week. The usual burlesques are the vehicles. Tony Kennedy, Teddy
Evans and Herb Bell are leading comedians.
Theresa Colton, Margaret Baxter, are women principals. Olio: Schoerwerk, magician, pleased;
Rhoads and Engel, acrobata, well liked; Margaret
Baxter, songs, good; Kennedy, Evens and Kennedy, good; The Coltons, a. and d., amusing, Special attraction, William and Walker'a Chocolate
Drops, with King and Balley.—THE GAYETY
(W. S. Clark, mgr.).—The Blaito Rounders entertained here this week. The Burlettas are "A
Day at Niagara Falls" and "At the Races," introducing Sam Howe as the chief comedian. He
la supported by Joe Ward, Chas. Raymond, Mott
Taylor, James Smith. The female contingent la
led by Julia Heintamar, Maud Raynor, Vera Desmond and Ethel Hail. Both burlettas provide an
abundance of comedy, singing and dancing. abundance of comedy, singing and dancing.

BILLY BOWMAN.

### WHEELING, W. VA.

WHEREMAN, W. va.,
THE APOLLO (H. W. Rogers, mgr.).—The
Bowery Burlesquers, the latter half of last week,
was well received here. The Jersey Lilles was
very pleasing throughout; James E. and Lucia
Cooper scored strongly; Leon Errol was also very
good. Vanity Fair due latter half of week.
U. M. H.

### WORCESTER, MASS.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.; agent, U. B. O.; Monday rehearsal 10).—"The Eight Palace Bells," assisted by James Clemons, pleased; Hill, Cherry and Hill, comedy cyclists, did nicely; Violet Black and Company, "in The Subway," secred a hit; Sam Dody, character comedian, good; Tops, Tops and Tops, tops hand; Esmeraida, "Xylophone soloist," interesting; Lena Thurber and Harry Madison, "On a Shopping Tour," good sketch.

A. T. C.

# DIXIE'S DAINTY DAUGHTER

PRESENTING AN ATTRACTIVE PIANOLOGUE WITH ORIGINAL SONGS. A MATCHLESS INTERPRETER OF "COON" DIALECT SYMPHONIES.

. 18th—Columbia, St. Louis. 20th—Kmas at home (St. Louis). 27th—Orpheum, Atlanta. 3d—Majestio, Montgomery. 10th—Majestio, Little Rock. 17th—Majestio, Ft. Worth.

Under the personal direction of

AND COMPANY IN THE SOUTHERN PLAYLET,

### COON" **HUMMIN'**

A BIG HIT ON WILLIAM MORRIS, SULLIVAN-CONSIDINE, CHARLES H. DOUTRICE'S AND WALTER F. KEEFE'S TIME.

RALPH

EDDIE

### POST AND RUSS

GREETINGS

Success at Hammerstein's Week November 29th

ALFRED E. AARONS

### MISS GRACE L

JULIAN EDWARDS New Comic Opera

About eight weeks with small jumps, including ESTER. HAZLETON, MAHANOY ( CHESTER.

MAHANOY CITY.

### Write HARRY KNOBLAUCH . H. BART MoHUGH. Vaudeville Agency. 315 Land Title Building. PHILADELPHIA. PA.

When answering advertisements kindly mention VARIETY.

PHILADELPHIA.

GREETINGS FROM

"The Hat My Father Wore on St. Patrick's Day" OUR HONEYMOON," "HER NAME IS

Published by JEROME H. REMICK & CO., 131 West 41st Street

LIBRETTIST LYRICIST

Who has written most of the successful comic operas and musical comedies produced in America and is still writing them exclusively for

Jerome H. Remick & Co.

A MERRY OHRISTMAS

### A

To all, and particularly to the hundreds of orohestra leaders, singers, dealers, who have played, sung and sold my compositions.

"Lazarre Waltzes," "Enchantress Waltzes," "Marsovia Waltzes," etc. "WHEN THE MOCKING BIRDS ARE SINGING IN THE WILDWOOD,"

THREE NEW SONGS "PRAIRIELAND" Lyrics by VINCENT BRYAN.

"LONESOMELAND" Lyrics by BARTLEY COSTELLO.

"AIN'T YOU COMING OUT TO-NIGHT"

WRITING EXCLUSIVELY FOR

"LADY LOVE"

"CAN'T YOU SEE!" "ALICE, WHERE ART THOU GOING!" "T'LL DO THE SAME FOR YOU!" "SOMEBODY'S WAITING FOR YOU," "TILL WE MEET AGAIN," "THE GIRL WHO THREW ME DOWN," "I'M AFRAID OF YOU," "ARE YOU SINCERE!" "BOLO RAG," "WHEN I MARRY YOU,"
"THE MINSTREL BAND," "WHAT MIGHT HAVE BEEN," "THE IVY AND THE OAK," ETC., ETC.

"THEY'RE NOT DOING THAT THIS SEASON" ("SILVER STAR") MLLE. GENEE IN THE "SILVER STAR."

In preparation "CURLY HEAD"

Writing Exclusively Jerome H. Remick & Co.

"LADY LOVE"

"I'LL DO THE SAME FOR YOU."
"BOLO RAG."
"MANDY LANE," "LINDA," "MATRIMONY," ETC., ETC. PRODUCTIONS 1909-10.

Clara Belle Jerome,
"IN JOYLAND." {"TOODLES."
"ISN'T LOVE A GRAND OLD THING?" B. A. BOLFE'S
"LEADING LADY."
"ITHE SCHOOL OF LOVE."
"MY PICTURE PUZZLE GIRL."

GEO. SIDNEY'S "THE JOY RIDER." In preparation "CURLY HEAD"

Writing Exclusively for

JEROME H. REMICK & CO.

**GREETINGS FROM** 

### GEORGE BOTSFORD

Composer of

"Black and White Rag"

(SOME RAG)

Writing exclusively for

H. REMICK

"You're the Sweetest Bunch of Violets"

"Memories"

Many Greetings to Our Many friends

"When I Fell in Love With You"

"I've Lost My Gal

And ANOTHER NEW ONE. Drop in and hear the secret at the same old place

BONNET.

Exclusive singing rights can be had on some of my new songs for production and high-class singers.

Writing exclusively for

Jerome H. Remick & Co.

"PUT ON YOUR OLD GREY BONNET"

STANLEY

PERCY

ON

FOR FURTHER PARTICULARS SEE BACK COVER

WRITING EXCLUSIVELY FOR

. Remick & Co.

### CHAS

(NEIL MORET)

COMPOSER OF THE FAMOUS

### ilawatha"

NEW NUMBERS JUST OFF THE PRESS

"Indian Summer" AND A BOOK OF

"FOUR SONGS"

WRITING EXCLUSIVELY FOR

Jerome H. Remick & Co.

COMPOSER OF DAISIES" Below

"Daisies Won't Tell" "When the Daisies Bloom" (NEW) "I Wish Someone Would Fall in Love With Me"

"When I Dream of You" "Airy Mary" "Honey Dear"

"EXULTATION

(NEW)
A BRILLIANT COLORATURA WALTZ SONG.

Writing Exclusively For

lerome H. Remick & Co.

### "SING KATE SING!"

New Comedy Waltz-Song

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

RECENT SUCCESSES.

"I'd Rather Two-Step Than Walts."
"Much Obliged To You." "Captain Willie Brown."
'I Used to Be Afraid to Ge Hone in the Dark."
"Dear Old Dear." "Hang Out the Front Door Key."
"Alexander Jones." "After the Matinee."
"The Girl Who Threw Me Down." "My Gal Irene."

"THEY LOVED A LASSIE" (Lyrics and Music), now in its second month in Chicago, "MARRYING MARY." Marie Cahill's success of two seasons. (Lyrics complete, "THE CITY CHAP" (in preparation). Lyrics and Music complete. Book by GEO. ADE.

With JEROME H. REMICK & CO.

"SING KATE SING!"

> New Comedy Waltz-Song

### WALTER HOFF SEELY SPEAKS FOR WILLIAM MORRIS, WESTERN

San Francisco, Dec. 1.

Morris Meyerfeld, the day after his return from the east, consented to give his opinion publicly as to what he thought of the proposed invasion of William Morris, Inc., in the territory which heretofore has been the Orpheum's to do with as it saw



WALTER HOFF SEELY.
Vice-President and General Manager, WILLIAM MORRIS, WESTERN, INC.

fit. In part he said, "There is not room west for two first class vaudeville circuits."

After reading the interview I became curious to hear what Walter Hoff Seely. who is one of the prime factors, and William Morris, who has started this merry little game of repartee, had to say. After patiently waiting for an hour or so I was eventually enabled to gain entrance to the inner sanctuary where I seated myself comfortably and endeavored to think of a good opening remark. Just as I thought I had struck it and was about to spring it, the telephone interrupted my train of thought, which I considered fortunate as it gave me a chance to study the man who in about a month and a half after signing a contract with William Morris as his representative in the enemy's stronghold, had leased one of the finest sites in the city and financed a project to build a Class A theatre.

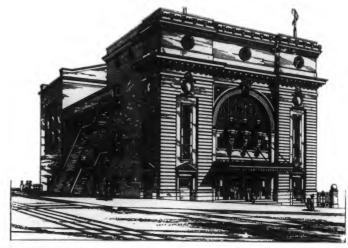
The incident recalled to my mind the financing of the New Columbia theatre which took two years and a half, at the end of which time the promoters were obliged to go about with a subscription list soliciting \$500 and \$1,000 subscriptions with seat privileges as an inducement. The site selected by William Morris, Western, is one of the finest in the city and far more desirable than the Orpheum site when considered from a transient viewpoint. Just off Market Street (the main artery of the city) the new theatre will be within sight of every visitor and a reminder to the residents that a new theare is in their midst.

I am awakened from my reverie by hearing, "Well! Young man, what can I do for you?" This accompanied by a smile, and I shot back. "A party wants to wager me a suit of clothes that Morris vaudeville will not be in San Francisco inside of a year and I want you to give me a tip whether it is a safe bet or not?" "Safe? Young man, you wager a house and lot and anything else you can get. William Morris is certainly coming to San Francisco and it isn't going to take a year either. Every possible obstacle has been placed in our path by the opposition, slander, scandal, libel and personal mud throwing has been indulged in as if William Morris and Walter Hoff Seely were running for office. I was accused the other day of having the prolific press department of the opposition on my payroll. This press department has provided elaborate stories regarding the closing of the Memphis house which was being booked by William Morris, overloking the mere incident of the closing of the Orpheum in Butte, Mont., on the same night. The net result of the 'knocking' has been in fact a tremendous 'boost.' For instance, a prominent editor of this city said to me the other day, "I have never seen a Morris show, but I know it must be good for it is the first theatre the opposition has ever tried to keep out."



AMERICAN MUSIC HALL, SAN FRANCISCO.

Which will be built in San Francisco by WILLIAM MORRIS, WESTERN, INC., site baving been recently purchased.



AMERICAN MUSIC HALL, OMAHA.

Now being erected at 18th and Douglas Streets in that city by J. L. BRANDEIS & SONS for the WILLIAM MORRIS CIRCUIT.

Again the phone interrupted us, upon this occasion from the outer office. At the reply "show him in," I was excused for the time being and occupied the time which proved to be about fifteen minutes reviewing the apparent midgets thronging past in the street below. In the fifteen minutes I was frittering away at the window, the interruption had taken its departure leaving behind with William Morris, Western, by the dash of a pen, \$15,000.

Mr. Seely took up the conversation at once by saying, "William Morris told Martin Beck in my presence, 'I am in this fight, and I propose to develop the best there is in vaudeville, and make you give the public better shows, as well as give them better performances myself.' Mr. Meyerfeld's belief that there is not room in this broad land for rival vaudeville interests is not shared by us," continued Mr. Seely, "William Morris has established enough theatres and supplied them with attractions to prove our contentions. The activity of William Morris in the western field was first begun last July when the contract was signed between William Morris and J. Charles Green, Later on Mr. Green was permitted to withdraw from the venture because of his inability at that time to promote the enterprise to the extent that it demanded. Everything was then at a standstill untill my trip to New York last September, when I closed a contract with William Morris which has been the basis of our present venture in the west.

"I have at present associated with me men of affairs who are all well known for their business ability. Among them are Francis V. Keesling, a prominent attorney, Gustave Brenner, a former supervisor and retired merchant whose name has always spelled success, and Jesse Newbauer, a conservative as well as successful merchant of this city. Several Los Angeles capitalists and the Brandeis Bros., of Omaha, who are generally known to own everything in that city except the Missouri River.

"The circuit when completed will consist of new houses in San Francisco, Omalia, Kansas City, Salt Lake City, Los Angeles, Oakland and Denver, the latter being located at Sixteenth Street and Court Place. as fine a location as could be desired, being as it will be, upon a prominent corner, unsurrounded by lofty buildings in close proximinity to the leading hotels, conviently reached by the various car lines

from all parts of the city. It spells success from the opening.

"We intend to concentrate our efforts on those seven houses for the present until they are well established and under way. The Omaha house will be the first to open. We expect to be able to occupy it the latter part of February and will endeavor to open on Washington's Birthday which I consider would be very appropriate for a chain of American music halls. Our house in this city, we have been assured by the contractors, will be completed in August. William Perkins, president of the United Realty Co., which controls the property, says that he'hopes to have all the present tenants out by Dec. 15, at which time at the latest, ground will be broken and active building begun. At the present time as fast as the premises are vacated excavating will be pushed as far as possible.

"Since going into this fight I have been labeled with all manner of epithets, and one especially appeals to me as very amusing. I have been referred to as a salve artist, and I intend to make it appropriate by demonstrating very forcibly before I am finished that the salve I am utilizing is proving most efficacious in greasing the path to a successful culmination of our plans."



WM. MORRIS.

VARIETY 77

### Christmas Greeting and New Year's Joys

### GUS EDWARDS

### **PRESENTS**

### IN VAUDEVILLE

GUS EDWARDS, Himself

GUS EDWARDS' "SCHOOLBOYS AND GIRLS"

GUS EDWARDS' "KOUNTRY KIDS"

GUS EDWARDS' "BLONDE TYPEWRITERS" with JOHNNY STANLEY

GUS EDWARDS' "HOLLAND HEINIES" with JANET PRIEST and

GUS EDWARDS' "NIGHT BIRDS" with NELLIE BREWSTER

To Any Singer on Any Stage a Copy of

"MY COUSIN CARUSO" "MY OLD LADY"
"THIS ROSE BRINGS MY HEART TO YOU"

"I'M AFTER MADAM TETRAZZINI'S JOB"

"LORD HOW HE CAN LOVE"

"EVERYBODY LOVES ME BUT THE ONE I LOVE"

"HOW'D YOU LIKE TO TAKE ME HOME WITH YOU?"

"FATHER BRINGS HOME SOMETHING EVERY DAY"

"ROSIE MARIE" "MERRY-GO-ROUND RAG"

Booked Solid 1909-10, by the ORPHEUM CIRCUIT and the UNITED BOOKING OFFICE

### "JUST BECAUSE YOU'RE A POOR LITTLE GIRL"

A beautiful "kid" ballad with real human touches. If you want to impress your audience a la David Belasco, get this song immediately.

### GUS EDWARDS MUSIC PUB. CO.

Only late Professional programmes recognized Orchestrations in any key

1531 BROADWAY

**NEW YORK CITY** 

### Wishing You THE MERRIEST AND HAPPIEST



# PAULINE



AMERICAN MUSIC HALL, NEW YORK, DEC. 13

**GREETINGS** 

"THE STAR AND GARTER SHOW"

DIRECTION, G. M. ANDERSON ENTERPRISES, INC

RANK WIESBERG, MANAGER.

RICE AND CADY

AMERICA'S FOREMOST GERMAN COMEDIANS

JACK CONWAY

AN IRISH COMEDIAN DIFFERENT FROM OTHERS.

MURRY LIVINGSTON CO.

IN "THE MAN FROM ITALY." By WM. BONELLI.

atest Character Comedy-Dramatic Playlet ever offered. Assisted by Harry Tyler & Gladys Crolius

ROBERT E. ELLIS

"THE BEAU BRUMMEL OF BURLESQUE.

JOHN T. AND JESSIE POWERS

COMEDIAN

PRIMA DONNA.

BILLY ALONE INMAN

BILLY VAN

The Famous Minstrel Comedian

Direction MAX HART,

Long Acre Building, NEW YORK CITY

### FOUR VERY BUSY ANIMAL ACTS

BLAKE'S ANIMAL CIRCUS, No. 1 Co. (Eastern)

Direction F. W. BLAKE, (Morris Circuit Indefinite)

BLAKE'S ANIMAL CIRCUS, No. 1 Co. (Western)

Direction B. B. HOWARD (Keefe Circuit)

MAUD, THE 1st

Direction JAMES WOODS (Western Indefinite)

MAUD, THE 2d

Direction MAC DONNELL & PLUNKETT (Eastern Indefinite)

MAUD, THE 3d (now training)

WARNING: I hold the original U. S. COPYRIGHT to the name of "MAUD," as applied to a trick bucking mule. Any person using the same from this date will be immediately dealt with under the copyright law. CLIFFE BERZAC take notice.

R. J. BLAKE, Owner

B. A. MYERS, Exclusive Agent

### "SOMEDAY"

The best ballad written in years.

On the order of "Sweet Adeline."

Great for Solos and Quartets

By TELL TAYLOR and JOE HOLLANDER.
This is a song and dance number.
Also good for Quartets.

"FLOWERS OF LOVE"
Beautiful Waltz Ballad, Brand New.

"LISTEN TO MY TALE OF WOE"

NEW COON SONG,
Featured by the THREE LEIGHTONS,
and all "Coon Shouters."

"IF DREAMS ARE TRUE"

Beautiful dream ballad. Walts chorus.

Orchestra leaders send for our medley chorus.

TELL TAYLOR

Published STAR MUSIC PUBLISHERS, by the

Grand Opera House Building Chicago, III. VARIETY • 79



### MISS BELLE GORDON ASSISTED BY RARRER



Violinist

"The Athletic Girl"

IN AN ATHLETIC AND MUSICAL NOVELTY

Playing UNITED TIME.

Direction JENIE JACOBS

# The MCNAUGHTONS PHUN PHOOD PHOUNDERS

'Tis Xmas in Sanfranciscough
Where we play to get the dough
It takes some time to get there though
But when you arrive you'll like it, we nough.

Address PAT CASEY of Woman, Wine and Whiskey Fame.

### Humming Bird Mining Co.

MR. HENRY DRUKKER, of Amsterdam, Holland, has entered into a contract with our company whereby he secures a provisional option on approximately 206,000 shares of our treasury stock; 6,000 of these shares at 50 cents per share to be sold by him or be paid for on January 15, 1910. If that payment is made he holds the option on the 200,000 shares at 75 cents per share. Specified amounts are payable monthly beginning March 1 and ending August 1. The company also reserves the right—to sell 6,000 shares between now and January 15. 4,600 OF THESE SHARES ARE LEFT.

We are sacking pay ore every day, and I ADVISE ALL MY FRIENDS AND PROFESSIONALS to buy now at 50 CENTS A SHARE. Send orders and money to

RICHARD F. STALEY,

BIN O, IDAHO SPRINGS, COLORADO

### SEE :

HARRY and KATHERYNE MITCHELL, in "AN ACT TO ORDER" LA CLAIRE and WEST, In "A WAVE OF YELLOW" LOVEAT BARTON EVANS CO., In "THE RETURN" HARRY B. TRYON & GO., in "A SWALLOW FLEW OVER THE OCEAN"

Then wonder why you did not order YOUR act from ME.

I did not write one hundred mediocre sketches this season, but I did write four SUCCESSES, and for people who wanted nothing but first class material. THEY GOT IT.

Correspondence invited.

Address JOHN M. WIEST, (work-shop) 28 W. Walnut St., Ashland, Ohio

CARTER AND The Original—ACT BEAUTIFUL—The Only

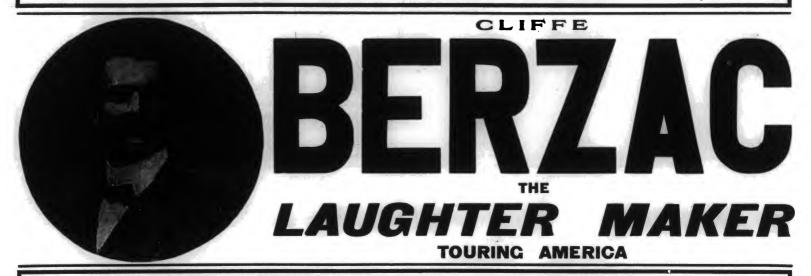
Positively the Most Beautiful Act in Vaudeville

### **BLUFORD**

THIS IS WHAT TWO OF AMERICA'S ("The best and most refined of acts of its kind"—ROBERT HILLIARD BIGGEST STARS SAY: "Act is alright"—HENRY E. DIXEY

Going to present ANOTHER NOVELTY soon, but it will be BURGLAR PROOF

Direction M. S. BENTHAM



MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

### HILL AND SYLVIANY

PRESENTING

### A DARING GRACEFUL NOVEL ACT ON UNICYCLES

Including my FAMOUS ORIGINAL RIDE down a flight of stairs shouldering MISS SYLVIANY A trick that up-to-date has never been successfully accomplished by any other act

BOOKED SOLID

NOT PATENTED and DON'T NEED to be

Address per route

MERRY XMAS AND HAPPY NEW YEAR

A VAUDEVILLE SENSATION

### THE PRIMROSE FOUR

ORMERLY FEATURED WITH THE ROCKY MOUNTAIN EXPRESS COMPANY, NOW PLAYING

INTER-STATE CIRCUIT

New York Theatre Bldg., Broadway and 45th Street,

5th Floor, Room 12

Telephone 431 Bryant

**Attractions** 

**Season 1909-10** 

THE INTERNATIONAL COMEDIENNE

IN HER TRIUMPHANTLY SUCCESSFUL SERIES OF CHARACTERS AND SONGS

.OSSIE" THE BRIGHTEST GEMS IN VAUDEVILLE SETTING "DOLLY

**PRODUCTIONS** 10--NEW

PREPARATION--10

Third American Tour

William Morris

Greetings to Friends on Both Sides

The Real Successor to "DOWN AMONG THE SUGAR CANE"

"LONG IN

### PUMPKIN PICKIN'

AND THESE

"Dear Old Moonlight"

"Any Old Town Is a Lonesome Old Town" (When Your Sweetheart Is Away)

"Abraham Lincoln Jones" Or (The Christening)

**GOTHAM-ATTUCKS** 

136 West 37th Street **NEW YORK** 

### SECOND SEASON OF "OPPOSITION"

Playing and Booking VAUDEVILLE in the Leading Cities of the United States and Canada

### WILLIAM MORRIS

Presenting World Famous Artists

Extends the Season's Compliments to Profession and Public

"WHEN YOU SEE A

### 'MORRIS SHOW'

YOU SEE A GOOD ONE"

**EXECUTIVE OFFICES:** 

AMERICAN MUSIC HALL BUILDING, NEW YORK CITY

CHICAGO 167 Dearborn Street LONDON 418 Strand, W. C.

BOSTON
413 Washington Street

NEW ORLEANS
Maison Blanche Building

Hod Hory Tery Dappy New Year

WISHED ON YOU ALL BY

MISS

# JENIE



# JAGBS

**BOOKING ANYBODY FOR ANYWHERE AND EVERYWHERE** 

WITH THE

Pat Casey Agency

**REGARDS TO EUROPE** 

Booking the Longest Chain of Vaudeville Theatres West of Chicago

**50** Theatres

Playing the Best Acts in Vaudeville.

### Bert Levey Circuit Independent Vaudeville

New York Office ED. MOZART, Rep. Knickerbooker Theatre Bldg. Seattle Office ED. FISHER, Rep. Pantages Theatre Bldg Los Angeles Office 707 Delta Bldg.

Main Office, 144-150 Powell Street

SAN FRANCISCO, CAL.

### GEORGE EVANS "THE HONEY BOY"

Second Season under the Management of COHAN & HARRIS

### Torcat & Flor D'Aliza

"Receters up to now have shown themselves reballious to any kind of training, but following the persuasive voice of Madame D'Aliza and Mr. Forest they have sung, danced, boxed and accomplished any amount of other tricks on the stars of the MARIGNY THEATER to the greatest satisfaction of my unbits during the active month of Sentember 1981 and the stars of the MARIGNY THEATER to the greatest satisfaction of my unbits during the active month of Sentember 1981 are

DIRECTOR BORNEY

"THOSE WERE THE HAPPY DAYS"

### Howard and North

"BACK IN WELLINGTON"

KINDLY TAKE NOTE

BEDINI AND ARTHUR, FOR THE FUTURE WILL BE KNOWN

### AS JEAN BEDINI AND ARTHUR ROY

MERRY XMAS TO ALL

AND YOU, PAT CASEY

### SHREWD VAUDEVILLE MANAGERS

### Frank Q. Doyle of Chicago

THE LARGEST INDEPENDENT THEATRICAL OFFICE WEST OF NEW YORK

We can furnish better shows for less money than other offices because we route acts consistently, thereby giving the artist a satisfactory salary and saving the manager the excessive railroad fared which are incorporated into the artist's salary, by the agent who only books a few houses and is unable to give the acts a sufficient number of weeks' work with short railroad jumps to make it possible for them to accept reasonable salaries. We book more acts in Chicago every week than any ten other offices and know all acts that we send out of Chicago.

We are BOOKING in ILLINOIS, IOWA, INDIANA, MICHIGAN, and are forming a connecting circuit in OHIO now.

at any time you become dissatisfied with your present bookings we would be pleased to have you call and see us or write us for further information, which will be cheerfully given.

FRANK Q. DOYLE, Mgr. Vaudeville Managers' Exchange

FOURTH FLOOR MERCHANTS BUILDING, CHICAGO

**Ghicago** 

ong Distance Phone 5190 Main

The Acme of Japanese Acrobatic Novelties

### F. KITAMURA

JAPANESE ATTRACTIONS

F. A. BRANT, Sole Representative,

care Pat Casey Agency,

Long Acre Building, New York



THE WORLD'S GREATEST INDEPENDENT CIRCUS

Christmas Greeting
Good Will and Prosperity to All

### WANTED FOR SEASON 1910

People in all Branches of the Circus Business

also

### HORSE BREAKER WITH ABILITY

Address W. E. FRANKLIN, Symes Building, Denver, Colorado

### HOMER LIND

Presenting

"The Opera Singer"

> A Musical Playlet

> > Ву

Gus Weinburg



Supported by

**ADAH CURRIE** 

Violiniste

CHAS. WAGNER

Pianist

AL LINDE

A Real 'Props'

Under Direction

PAT CASEY

Agency

### BOOK ALL THE

### National Theatrical Producing

167 Dearborn Street, Chicago, III.

### JAKE STERNAD, General

Able Assistants, FRED. H. KRESSMANN, WILLIE (BILL) FOX, FRANK MORTIMER and VIOLA GATES

Booking and Controlling the following sure fire attractions

GEO. S. VAN, That funny minstrel man ALSO THE FOLLOWING STARS

BILLY RENAUD JOE YOUNG BILLY KING

**BOOKED SOLID** Carrying Special

Scenery

SPENCER PINKNEY LLOYD BALLIET FRANK SWAIN J. FRANK OSTMAN

JAMES ISTUART

Just finished the ORPHEUM CIRCUIT with two years' booking

MUCKENFUSS says: "Hillman and his Napanees are knocking them off the seats

**IRVING CARLE** LEO GREENWOOD LESTER ALLEN **MILTON FRANCIS** 

GEORGE HILLMAN

ELLA COCHRANE TUTZ McGUIRE **EVELYN DES ROCHE** ETHEL NORTH

### Will Bradley and "Gypsy Wayfarers"

This act carries special scenery and featuring the following gypsies

WILL BRADLEY LARRY KEATING **HUGH SPENCER** 

**EDITH BRADLEY EDITH BERNARD** CRICKET SHUTT

The Greatest Singing Act in America

THE ORIGINAL FLYING DUTCHMAN

Comedy Bounding Rope

Now playing the School Teacher and Managing JAKE STERNAD'S "Redpath's Napanees No. 2."

**Booked Solid Until 1911** 

(MORGAN, THOMPSON, FOLEY and EARL)

**Novelty Singers and Dancers** 

PRETTIEST DRESSED DANCING ACT IN **VAUDEVILLE** 

Singers and Dancers Par Excellence

This act carries the best of wardrobe and large plush curtain. Act beautifully staged

### Pearl Allen and Grace Reahm

**Dashing and Vivacious Sunbeams** 

No expense will be spared in the wardrobe of this act

Those Two Clever Youngsters

### CHESTER AND GRA

Greatest Juvenile Act in Vaudeville

Now Playing INTERSTATE CIRCUIT FOR THIRD TIME

BRIGHTER, BREEZIER, FUNNIER THAN EVER

### AVON COMEDY FOUR

GOODWIN-COLEMAN-SMITH-DALO

"THE NEW SCHOOL TEACHER"

MAX HART, Agent

### BILLY B. VAN

AND

ROSE BEAUMONT SISTERS NELLIE

Going to the Farm for Xmas. O, Such a Stuffing.

### CLIFF GORDON

AND

BOBBY NORTH

THE N

MERRY

WHIRL

A MERRY XMAS AND HAPPY NEW YEAR

Merry Christmas and Happy New Year to You All

### B. OBERMAYER

INTERNATIONAL VAUDEVILLE ACENT

1431 BROADWAY, NEW YORK

### BELLE BLANCHE

HEADLINE ATTRACTION PLAYING UNITED TIME

ALWAYS A HIT A FAVORITE EVERYWHERE

This Week Shea's Toronto

Dec. 13th, 5th Avenue, New York

Direction JACK LEVY

### LEONHARDT AND POLLARD

Jolly, Jovial, Juggling—Journeying Joyously under the Jurisdiction of the Western Vaudeville Managers

When answering advertisements kindly mention Variety.

ENDORSED
BY
PRESS
AND PUBLIC

AS VAUDE-VILLE'S MOST PLEASING SINGER





MORTON

A Merry Xmas and Happy New Year to all

BOOKED SOLID

NO VACANCIES UNDER DIRECTION OF

PAT CASEY

ANI

JENIE JACOBS

PLAYING UNITED TIME

### AD. NEWBERGER'S ATTRACTIONS



SEYMOUR FELIX
As "Jefferson De Angelis"

### THOSE FAMOUS KIDS FELIX AND CAIRE



AMELIA CAIRE



THE QUEEN OF MIMICS

JULIET:



AD. NEWBERGER
695 Lexington Ave., New York

### VAUDEVILLE OF THE YEAR.

(Continued from Page 57.)

smoking is permitted, seems to succeed. Broadness within its limitations is an acceptable feature, though it does not include "cooch" dancers, undraped posers nor daring exposures. The broadness when contained in dialog or songs is relished if within bounds.

The Pantages-Sullivan-Considine warfare shows the only change in the line-up of the circuits. Sullivan-Considine have added to their list of houses, and are moving eastward. Pantages has taken the control of all his bookings, but within two weeks has lost San Francisco, Kansas City and Salt Lake City, The Bungalow in the last named town having closed on Wednesday of this week. To replace these Pantages has a theatre (Grauman's) now building in 'Frisco., and hopes for other houses on the Pacific Coast as well as in the middle-west.

In the far-west also the William Morris. Western, Inc. has been active, according to

reports, in acquiring sites, but has made no actual move to play vaudeville so far this season. A site has been secured in San Francisco. Others are reported closed in Omaha, Denver, Salt Lake City, Los Angeles, while the Valencia, San Francisco, the sole theatre controlled by the westernend of the Morris Circuit, has been playing legitimate attractions through no breaks in the jump from Chicago to the Coast having been provided for vaudeville.

The great growth in vaudeville has come by the way of the "small time." The prediction in Variety of a year ago that the "small time" would weed out and evolve into the better grade has been confirmed. The shows in the smaller theatres are branching out. Attractive features are employed to headline, and the entire country is dotted with "pop" vandeville, without the end in sight.

The Great Lafayette says he will return to America for a short while next year, making a farewell tour on this side. GREETINGS TO MY CLIENTS.

### MAX HART

LONG ACRE BUILDING, NEW YORK CITY.

WIGWAM

Mission St., near 22d, SAN FRANCISCO, Cal. The Most Popular Vaudeville Theatre in the West.

SAM HARRIS, Manager.

From Over the Seas to all Parts of the Globe

A Merry Christmas and a Happy New Year to all managers and artists is the Hearty wish of

H. B. Marinelli (Ltd.)

VARIETY

91



When answering advertisements kindly mention Variety.

### HEADLINING ORPHEUM CIRCUIT

THE INCOMPARABLE

# CURZON SISTERS FLYING BUTTERFLIES

Boston American, Nov. 12, '07—"Beats anything local vaudeville has ever seen. Deserves headline position."

Milwaukee News, Nov. 9th
—"They are Headline
Queens."

Variety, July 3d—"An Inveterate Headliner."

Morning Telegraph, March 26. "Wholly new, the top-most reach of novelty."

Milwaukee

"HEADLINE



Milwaukee Sentenial, Nov. 8
—"An Amazing Act, a Spectacular Novelty."

Buffalo Enquirer, May 4th

"A Most Sensational
Novelty."

Evening Chronicle, Spokane July, 1909—"Deserved Headliners."

Boston Post, Nov. 12, '07
—"People fairly gasped in amazement at the Sensational performance."

Daily News-Nov. 8th

**QUEENS** "

WILL ADD

### ADDITIONAL INNOVATION NEXT SEASON

Burlesque Imitators Get Ready (Patent suits are still in litigation Will sue all infringements)

J. W. CURZON, Manager, Originator and Patentee

### Agent PAT CASEY

LONG ACRE BUILDING, NEW YORK

VARIETY 93

### Director and Guide for Stage Celebrities

# M.S. BENTHAM

REPRESENTING LEADING VAUDEVILLE FEATURES

Long Acre Building NEW YORK CITY

**Telephone Bryant 1115** 

### HARRY KRATON'S

"No. 2" Act

# 'HOOPVILLE' WITH JOHNSON AND HEART

Opened at Surrey Theatre, London, for trial show Oct. 5th, and was booked for one solid year over the McNaughton, Barrassford and Gibbons Tours. Will play the Empire, London, month of January.

Merry Xmas and

happy New Year to Hll



Merry Xmas and

happy New Year to Hll

JOHN KRATON, Mgr.

ERNEST EDELSTEN, Agent
17 Green St., Leicester Sq., LONDON

### NOTICE TO ARTISTS COMING TO EUROPE

You will find on landing in England, France or Germany that it is impossible to secure American made clothes at any tailoring establishment. Now, for the benefit of the Artists who desire clothes in Europe, I have brought over my brother **Page Kraton** who is a graduate from the Houston Industrial School where he learned the tailoring trade, and have fitted up a first class tailor shop at

No. 19 B Charing Cross Road, London, England, next to Alhambra Theatre.

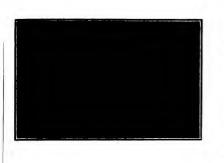
We carry a large stock of the best woolens. We do ladies' and gentlemen's tailoring in the latest American styles.

Already, after open only three months, we are doing ninety per cent. American tailoring in London. Hope you will call on us as you are all welcome, and we will try hard to please you.

PAGE KRATON, Mgr.

HARRY KRATON

### Xmas Greetings from Europe to all our Friends



## KRATONS



In their Original Hoop Rolling Novelty

### "HOOPLAND"

Have met with the biggest success of any "Hoop Act" that ever came from America since

"The Originator."



Re-engaged everywhere. Big success at the Palace, London, Engagement prolonged two weeks. Played Moss-Stoll Tour twice. Re-engaged for 1912 (6 months).



H. B. MARINELLI, Agent.

Will be home for Season of 1910-11, returning to Europe September, 1911

THE ONLY ACT OF ITS KIND A SENSATIONAL NOVELTY Different from Anything Ever Shown

THAT MAKES 'EM TALK

E BAFFLING EUROPEAN ALLUSION

### THE MYSTERY OF

Introduced by WILLIAM BEROL

SHOWS THIS SEASON ENTIRELY NEW TRICKS

Absolutely Original, Inexplicable and Amusing



THE HEAD OF BILL, WHO SHOULD HEAD YOUR BILL



### THIS RECORD SPEAKS FOR ITSELF

"TOP-OF-THE-BILL" at HIPPODRONE, LONDON, ENG.

For 4 Consecutive Weeks Followed by STARRING TOUR OF STOLL CIRCUIT. SEASON 1906-'07.

Under MR. MARTIN BECK'S Exclusive Management for 31 weeks.

MEADLINER of ORPHEUM ROAD SHOW
HEADLINER at POLI HOUSES
HEADLINER at Grand Opera House, PITTSBURG
HEADLINER at Columbia, CINCINNATI
HEADLINER at Chase's Theatre, WASHINGTON
ADJUNER of Keith's Proceed Vision (CIEVIA HEADLINER at Keith's Prospect Theatre, CLEVELAND And other "UNITED BOOKING OFFICES" Theatres. SEASON 1907-'08.

"ATTRAKTION" at Orfenm, BUDAPEST (1 month)
"ATTRAKTION" at Apollo, VIENNA (1 month)
"ATTRAKTION" at Apollo, NUREMBERG (1 month)
"ATTRAKTION" at Scala, COPENHAGEN (1 month)

And other first-class houses in Europe. SEASON 1908-'09.

HEADLINER ON EMPIRE CIRCUIT HEADLINER on SHEEDY CIRCUIT HEADLINER on GORMAN CIRCUIT

WILLIAM MORRIS, Inc., EASTERN CIRCUIT nd other INDEPENDENT houses.

HEADLINER on PANTAGES CIRCUIT HEADLINER ON KEEFE CIRCUIT
HEADLINER ON INTERSTATE CIRCUIT
WILLIAM MORRIS, Inc., WESTERN CIRCUIT

9 WEEKS STILL OPEN

**NEXT WEEK** 

Bigger, Brighter, Better than Ever

### The Orpheum Show

DIRECTION MR. MARTIN BECK

### MENETEKEL

THE MYSTIC BALL

**NED WAYBURN'S "RAIN DEARS"** The Anotheonia of All Girl Acts, and

**JULIA CURTIS** 

WALTER C. KELLY

"The Virginia Judge"

ED. F. REYNARD

**WILSON'S MONKEY "JESSIE"** 

CLAUDE AND FANNIE USHER

Presenting "Tough Love" (A Slang Classic)

WORK @ OWER

European Eccentric Acre

Orpheum Show Tickets Now On Sale tels for the Orpheum Road Show are on sale. Get yours now and save your-leappointment. Hundreds were turned away last year and the advance sale and the same of the sale of the sale of the sale of the day of ance. No exceptions to this rule, Get your tickets now on the day.

Monetekel AHEAD!! WILLIAM BEROL ILLUSIONIST

"THE SKETCH," Portland, Ore., Sept. 18, 1909.

THAT'S WHAT THEY ALL SAY: JUST ONE

Talk about the handwriting on the wall that disturbed the diners at that feast a long time ago in Babylon! There is a suave young man at the Pantages this week that has the old Babylon stunt backed off the boards Pantages this week that has the old Babylon stunt backed off the boards when it comes down to a real mystery act. He calls it "Menetekel, or the Mystic Ball." No matter what he calls it, the stint, illusion, mystery or whatever you like to call it, is certainly one of the best things of that kind that has ever been shown. Of course it is a trick. "But how is it done?" At least three thousand people were asking that question by the time the last performance was out at the Pantages last night. And none of them could answer it. A tennis ball, colored black, apparently unguided, travels across a perpendicular sheet of white paper which in turn is fastened lightly on a big swinging board. There is nothing around or near the board, yet the ball writes answers to all sorts of questions and behaves altogether in an entirely inexplicable manner. And then after it is all over the smooth young man asks the audience as a special favor not to tell their friends just how it is done. No, they won't. But they would like to know just the same.—Vancouver World, August 31, 1909.

WILLIAM BEROL "THE SKETCH," Portland, Ore., Sept. 18, 1909.

Facsimile of Cartoon on FIRST PAGE of "SPRINGFIELD HOMESTEAD" SPRINGFIELD. MASS., APRIL 13, 1907

Springfield Homestead -

WOULD YOU LIKE TO SEE A CARTOON LIKE THIS ON THE FRONT PAGE OF YOUR HOME PAPER?

"MENETEKEL" Secures Cartoons, Interviews, "Exposes" and other splendid press work

REPRODUCTIONS OF CARTOONS SUGGESTED BY " MENETEKEL"

The Most Unique, Attractive and Cheapest Advertisements Are Cartoons

PARK MANAGERS AND

ACENTS PLEASE WRITE



THE MINNEAPOLIS EVENING TRIBU

TIME: FEBRUARY 7 to APRIL 10, MAY 23, AND LATER

If you want A REAL NOVELTY as HEADLINE ATTRACTION address

WILLIAM BEROL THE MYSTERY OF BABYLON CATE OF VARIETY, 167 DEARBORN ST. CHICAGO, ILL.

FOREIGN MANAGERS AND AGENTS PLEASE WRITE

### A UNIVERSAL AND SENSATIONAL HIT Not Occasionally, But Always

ERNEST A.

THE

CLARA D.

# BACKETTS

Beautifully Costumed

Exceptionally Funny

A Classy Novelty



ERNEST A RACKETT

in an Original Comedy Creation in 'One'



CLARA D. RACKETT

### **NOTICE**

All the Music and Lyrics in this act are strictly our own material and COPYRIGHTED under the title of

"Fitz in Full Dress"
Class DXXC
No. 10,078

"Bob Fitzsimmons in Evening Dress"

 $\begin{array}{c} \textbf{ERNEST A. RACKETT} \\ \text{(LYRICS)} \end{array} \right\} \underline{\textbf{By}} \ \left\{ \begin{array}{c} \textbf{ALFRED G. RACKETT} \\ \text{(MUSIC)} \end{array} \right.$ 

Booked Solid in Middle West to April 11 (Will announce other time later)

By PAT CASEY

Dec. 1st 1906

98

### "SHAPIRO'S GOT IT"

Dec. 1st 1909

FESTIVE FELICITATIONS FROM

Capiro

Music Publisher

### THE MAN WHO SAID HE'D DO IT AND—HE DID!

To My Loyal Legion of Friends In and Out of the Profession

The Managers, Artists, Writers and Composers who have been Instrumental (No Joke) in the

COLOSSAL "SHAPIRO" **SUCCESS PUBLICATIONS** OF

FROM THE FIRST SONG HIT TO THE BIGGEST SCORE

### A MERRY CHRISTMAS and A HAPPY NEW YEAR

### HITS SONG

"When I Dream in the Gloaming of You"

- -SONG AND INTERMEZZO.
- "AMO"—SONG AND INTERMEZZU.
  "MY LITTLE KANGAROO."
  "THIS IS NO PLACE FOR A MINISTER'S SON."
  "OH, YOU COON" (by Geo. M. Cohan).
  "OH, YOU KID!"
  "BIG BROWN BOOLOO EYES" (Eddie Leonard).

- "I WANT A HOME, THAT'S ALL."
  "I'M GOING TO GET MYSELF A BLACK SALOME."
- "HOO-OO—AIN'T YOU COMING OUT TO-NIGHT?"
  "I LOVE MY HUSBAND, BUT—OH YOU HENRY."
  "ONLY LOVE DREAMS."
- "ROSES BRING DREAMS OF YOU"—3 Keys.
  "MEET ME IN ROSETIME, ROSIE."
  "TITTLE, TATTLE, TATTLE TALE."
  "SAY, BOYS, I'VE FOUND A GIRL."
  "SAVE ALL YOUR KISSES FOR ME."

- "YOU'LL BE SORRY JUST TOO LATE."
- "WHISTLE AND I'LL WAIT FOR YOU."
  "SONG BIRD," Vocal and Intermezzo.
- "RED, RED ROSE."
  "GEE, AIN'TA GLAD I'M SINGLE." "A STORM ON THE MOUNTAIN HEIGHTS," Bass
- Song.
  "LET THE ROSES TELL MY STORY."

### SOME OF MY PRODUCTIONS THIS SEASON

Marie Cahili in "The Boys and Betty" De Wolf Hopper in "A Matinee Idoi" Blanche Ring, in "The Yankee Giri"

Mointyre and Heath, "In Hayti" Fiske O'Hara in "The Wearing of the Green" Yorke and Adams "In Africa"

"The Queen of The Moulin Rouge"

### INTERPOLATIONS

"YANKIANA RAG" IN ANNA HELD'S "MISS INNOCENCE"—"THE BILLIKEN MAN" IN "THE MIDNIGHT SONS"—"YIP-I-ADDY-I-AYE" IN "THE YANKEE GIRL"-"FANDANGO RAG" AND "ME XA TEXA" IN "THE FOLLIES OF 1909."-"LOVING WAYS," "RAG-TIME LAND," "DANSE COQUETTE" IN "THE GOLDEN WIDOW" -- "MY GARDEN THAT BLOOMS FOR YOU" IN "THE AMERICAN IDEA"-"YOU CAN HAVE YOUR, 'OH, YOU KIDS,' BUT IT'S A LOVIN' WIFE FOR MINE" IN GENEE'S "THE SILVER STAR." "THE WHITEWASH MAN" IN "THE CANDY SHOP"-THE BOULEVARD GLIDE" IN "THE BEAUTY SPOT."

NEW YORK CORNER BROADWAY AND 39th STREET EDGAR SELDEN, General Manager **GRAND OPERA HOUSE BUILDING** 

**CHICAGO** THOS. J. QUIGLEY, in Charge

AND THE FOLLOWING BRANCHES

HARLEM, N. Y. PHILADELPHIA BALTIMORE **CLEVELAND PITTSBURG** 30 E. 125th St. 147 N. 8th St. 327 W. Lexington St. 302 5th Avenue Public Sq. & Ontario St. LOUIS ROBIE'S BIG SHOW

### "Knickerbocker Burlesquers"

Still and always will maintain its prestige as

UNIQUE, UNEQUALLED, UNCOMMON, UNMATCHED in the Field of ALL THAT IS GREAT IN BURLESQUE

CLEVER

ARTISTIC

ATTRACTIVE

### Miss CLYDE DARROW

"The handsomest gowned woman on the burlesque stage."-VARIETY, Sept. 18, 1909.

With ROBIE'S "KNICKERBOCKERS"

"TWO GERMAN MARKS"

MARK

MARK

### WOOLEY and ADAMS

PRINCIPAL COMEDIANS

With Robie's "Knickerbockers"

Merry Christmas to Kind Friends

"The Dancing Wonders"

BILL

BILLY

### DUFF and WALSH

Featured in the Oilo
With ROBIE'S "KNICKERBOCKERS"

### FAULT FINDERS; THE FAILURES.

(Continued from Page 41.)

To lend emphasis and affidavits to this statement, I need but mention the names of Rose Stahl, Clarice Vance, Carrie De Mar, Stella Mayhew, Gene Stratton, Fred Niblo, Bert Levy, Five Mowatts, Bert Sheppard, Bill Manning and my humble self, all of whom the much abused Briton has showered with applanse and profits.

To further cement the entente cordiale, America has been equally prodigal to idols of theirs who have visited our shores in the persons of Marie and Alice Lloyd, Lilly Lena, Vesta Tilly, Vesta Victoria, Arthur Prince, The McNaughtons, Albert Chevalier, Harry Lander and many others. That all of whom have seemed success beyond the shelter of their own flag is sufficient an swer to the petty charges of discrimination, the usual refuge of those who fail to please.

I am frank to confess that in the suburban halls of London and in the provinces can be found the most disorderly galleries in the world. I attribute this solely to the laxity of the management, the very cheap prices and not infrequently the horribly bad acts. I have been pres-

ent on several occasions when the pathetic efforts of some budding comic caused the gallery to take the bit in its teeth and really. I felt like joining them. Though it is but fair to state that in those halls any artist of sufficient repute to be headlined is sure of a most cordial reception, should his efforts please, the most hysterical approval, and may return year after year, certain of a welcome.

This, imhappily, is not the case in America, owing largely to the kaleidoscopic changes of locations and populations, in which the "mp-town" house of today becomes the "down-town" house of tomorrow.

The vandeville favorite, after an absence of two or three years on any of our circuits returns like Rip Van Winkle -to find himself among strangers.

But here I will pause, and leave the fault finding for some ore who has been treated less kindly by the press and public of both England and America. Hoping in the future to spend many pleasant hours on both Broadway and the Strand, I will pursue the even tenor of my way, seeking nothing but to add to the peace and gayety of nations.

### HOLDEN AND HARRON

"The Messenger Boy and the Show Girl"

With Roble's "Knlokerbookers"

### BOWEN, LINA AND MOLL

GROTESQUE NOVELTY

With Robie's "Knickerbockers"

### **CAYETY THEATRE**

PHILADELPHIA. PA.

Direction, Columbia Amusement Co. - EDWARD SHAYNE, Manager

PLAYING ALL THE BIG

BURLESQUE SHOWS

"ALWAYS CROWDED; FUNNY, AIN'T IT?"

GREETINGS TO ALL OUR FRIENDS

GEO. B. HARRY

### SNYDER AND BUCKLEY

19'th SEASON

My! How Those Boys Stick Together

### JOS. P. DOLAN

LATE OF

"MOTOR GIRL" CO.

SEASON '09-'10,

Williams'

"Imperials"

MERRY CHRISTMAS and HAPPY NEW YEAR

To all Professionals and Non-Professionals

### Ben Bornstein

# GERTRUDE MISS GERTRUDE HER DANCING BEAUX JOE REFFRING GEO. Zinnaman IN VAUDEVILLE BOOKED SOLID by the ONE and ONLY PAT CASEY



### "MOZZEL TOFF"

FROM THE

### EMPIRE CITY QUARTETTE

COOPER-TALLY-MAYO-COOPER

Playing Consecutive time on the WILLIAM MORRIS CIRCUIT

### LONDON IN JUNE!

Merry Xmas, A Happy and Prosperous New Year to All.

### NAT M. WILLS

"THE HAPPY TRAMP"

Booked Solid this and next season with the United Booking Office

NURPHY AND NCHOLS
WISH ALL SUCCESS

### BROWN AND NEVARRO

Merry Xmas

Happy New Year

Return to Vaudeville Next Season

### Etta Victoria

En Route, WATSON'S RIG SHOW.

THERMOS--ARKTOS

W. H. VAN DORN AND COMPANY

Management EDWARD J. LEE, care of PAT CASEY AGENCY

Merry Christmas and Happy New Year to Everybody

### DAVE FERGUSON

4th SUCCESSFUL SEASON WITH "MISS NEW YORK. JR."

WATCH THE BIG SINGLE NOW BEING PREPARED FOR NEXT SEASON

Address VARIETY, Chicago

Ail material furnished exclusively by IRVING B. LEE, Chicago

NOTHING SUCCEEDS LIKE SUCCESS

WE ARE A SUCCESS EVERYWHERE

### Redfordand

VAUDEVILLE'S PREMIER COMEDY JUGGLERS



### Winchester

5 Years of Unbroken Success Weeks—240—Weeks



THEN

Return Engagement for the Summer at the Palace Theatre, London, Eng.





(Continued from Page 40.)

the kind words or brave thoughts they have dropped, now end then, amongst their jargon—thoughts which turn the course of one's trend-gems of which we have unconsciously built, gathering a nugget here and there; a mosaic of philosophy we have come to fondly think our own.

Oh, I am never alone! Their faces come between me and the page I write or the page I read, each connected with some pleasant hour or thought, some time, some place.

Actors, artists, priests, poets, scribes—mighty men of business whom we saw when relaxed and found them human—even tender, almost as our own.

See them flit and mingle, and as the night touches the darkness before the gray raw pulse of the world awakening again, see them smile their benediction and fade—what other life could know such an incongruous mingling?

Golden! Balzac! Shields! Shelley!
Dolan! Ruskin! Byron! Dixey! Dickens!
"Cookie" Disracli! Beck! Chesterfield! Jo
Paige! Sime! Socrates! Omar! Haskall! Mark Hart! Milton! Leslie! Nye!
Ah, no other room would hold them but
mine!

Strange, but the people we play to never come. That vast, impersonal throng that we see each night through the yellow haze of the footlights. The people who see us and whom we see, but whom we never meet. For the real people are our shadows and the shadows our real people.

So waste no pity on the Trouper, even when you find him dead in some room-alone. For be sure he had right royal company until the lights went out.

WINS BY WARFIELD'S PIPE.

(Contined from Page 37.) a while. George Gray, of "Fighting Parson" fame was my victim. "I congratulate you, old chap," said he; "who left it to you?" Slight pause. "My uncle in Terre Haute, Ind.," I riplied.

Well, that story appeared in all the English newspapers and I believe some of the American. My \$35,000 swelled to a million. It did us good, and also harm. Our salary doubled, but heavy donations were expected of us for every conceivable charity. If we did not (could not) contribute we were called mean. We lost a lot of professional friends because we did not "give up" to their pet hobbies.

But there's a strange end to this little "psycological tale." You all know how Dave Warfield has realized his "eighty-thousand-dollar-dream." With us it happened that we really grew to believe we had the amount we said we had. A broker finally persuaded me to try my luck on Change. I could not afford to speculate, but I did, just to continue my pipe dream. I won very quickly, all without my wife's knowledge.

Upon coming to America last summer I visited New Jersey to see some old friends of ours. While admiring their beautiful country home they asked me to step across the street to see a lovely little villa that was being disposed of. In a half an hour I told my wife I was making her a gift of the house opposite. "But where's the money coming from to pay for it?" she asked. "Well," said I, "my dream came true after all, and Dave Warfield's psycological scheme was the best investment I ever made."





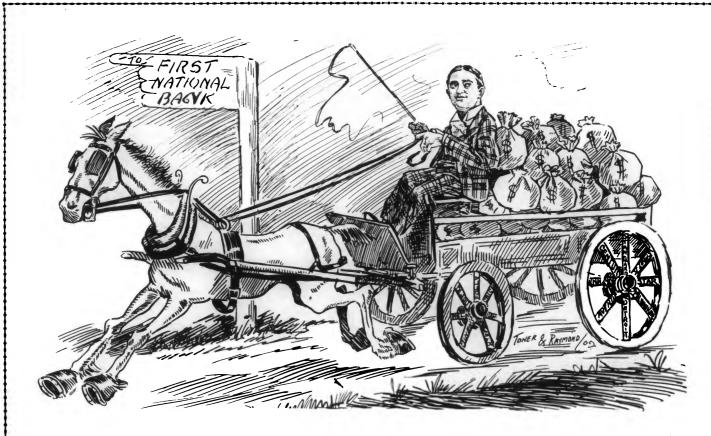
En Route S.-C. TIME

### rland and Rollison

EURUPEAL

PANTAGES' CIRCUIT, SECOND SEASON. Address VARIETY, Chicago

When answering advertisements kindly mention Variety.



MERRY CHRISTMAS and HAPPY NEW YEAR TO ALL, INCLUDING MY IMITATORS

# Billy Watson

THE BIGGEST DRAWING CARD IN BURLESQUE

NOW IN MY 29th YEAR

(They might steal my name but they can't steal my reputation)

Everybody's happy when Billy Watson and his "Beef Trust" come to town.

BIG SUCCESS ACROSS THE POND OF

### DAN HIATTS

JESSIE



Return Dec. 27 to London Pavilion for 4 Weeks

Making our fifth engagement at this music hall in 18 months. Just finished our 3rd tour with Messrs. BARRASFORD, GIBBONS and DE FRECE

Merry Christmas to all friends

### STEPP, MEHLINGER & KING

Presenting an ORIGINAL IDEA in Music and Comedy Songs

H Merry Xmas and a happy New Year to all friends

Direction of MAX HART

WHEN TO ADVERTISE.

(Continued from Page 44.)

waited, and asked for a big salary on the strength of his statement alone. Managers hear many things about successes.

As every vaudeville manager is not confined to one town, he cannot keep up with each engagement played by legitimate attractions. He is interested in vaudeville. Being so interested he reads the trade papers and the advertisements in them. That is the quickest way for a legitimate to reach the manager.

Thus, with the artist in musical comedy, who has been there for some time or left the variety stage for the ason. If a return to vaudeville is contemplated, and if it is not, the way in which to keep vaudeville informed that the artist is still alive is to advertise when a success is scored, not necessarily a continuous advertisement, but every now and then through the season, especially where a local daily has given particular attention to the artist. The repreduction of that notice with crisp, short comment to the effect of the engagement retains the name in the minds of the manager and agent.

Intelligent advertising raises the regard of the manager and agent for an artist. It does so unconsciously. With the name always before them, they attach some importance to the person.

There is the vaudeville artist with a new act who is to "show it" and wants to take a page advertisement to tell of the opening. That is wrong advertising. Never lavishly advertise an act before the premiere, unless there is some good reason other than to simply secure the publicity. To bring an act prominently before the professional public is to discount the merits of it for New York City. Where possible, slip into New York quietly. If you have the act and "make good" on your New York showing, go as far as you like with advertising, for then you have had the advantage of the additional boom a quiet opening always lends to a successful turn.

Never advertise an act with no merit. The advertiser must have the goods. If you have not, all the publicity in the world will not "make you." To advertise extensively there must be something to back that up with. A poor act cannot do it. To advertise an inferior number means that your next advertisement about something else will not carry weight, though your second attempt may bear all the advertising you can give it.

The advertiser who thinks it is well or him to have his name continually in print, no matter how large or small, is not an unwise person. The repetition of a name or title grows on the reader. It is only by a system of tabulation of "New Acts" that several Western turns, appearing for the first time in New York, were not overlooked for that department the week of their appearance. The reviewer having grown familiar with the name through seeing it in the advertising columns of VARIETY believed he had seen a review of it previously by someone else on the paper.

There is an act now playing in Europe, and booked ahead over there for some time, engaged solely through an advertisement carried in Variety. The ad has appeared in the paper for some time. It is a two-inch single column, under "Representatives Artists." In the space is a cut. A London agent often noticed the advertisement. It appealed to him until he felt certain the act could "make good." Saying he had received an excellent report of the turn from this side, the act was booked for a date abroad, accepted the time, and "made good" from the opening performance.

The advertisement whereby a person records something is valuable to him, and it constitutes a record. Many artists having originated will advertise continually to protect the idea. This works well, for if the resident manager is not adverse to playing an infringer, the other artists on the bill quickly recognize the "steal."

The current variety advertisement mostly runs to the featuring of the name. That is really the value of the ad. Since

every act is a complete show by itself, it should be billed by the name. The latter known the name, in and out of the profession, the more value. Not often is the title of the act more important than the players. A title or coined expression requiring protection should be prominently featured in an advertisement.

Some artists who create new "business" or hit upon something odd think that to advertise it will inform others far away who will then use it. Years ago that may have been true, but with the wide circulation VARIETY gives there is no one who can steal an idea from an advertisement who will not be immediately spotted by the managers and artists he appears with, and who have likewise read it. On the other hand if it is not advertised, the niatter may pass from one to the other until at a future day the originator finds a prior claimant to his material. He then becomes engaged in a controversy, with no printed record to show.

The artists in burlesque could improve themselves and their salary by proper publicity. The burlesque people who look with favor upon vaudeville or expect to remain in burlesque should advertise themselves and their notices.

It is true of all professional people, at least with most, that they will not advertise in a trade paper which does not extend a favorable review. It is impossible to estimate how much VARIETY has lost from this. Also those who say "friends received a bad notice." There are artists who will not advertise in any other paper believing no other trade journal excepting VARIETY of any value, but will not advertise in VARIETY because at one time or another this paper gave them an unsatisfactory-to-them-review.

In several cases of "headliners" who advertised in New York dailies, it showed no results. As a matter of record one act at the American which had carried a half-page advertisement in a New York daily, at a cost of \$500, played to the smallest week's receipts there during last season.

This season, the practice has almost intirely disappeared.

A CLASSY ATTRACTION
ABELEAVITY Presents
THE GREATER

### RENTZ SANTLEY COMPANY

In its thirty-ninth year of prosperity.

The Pioneer Burlesque Organization of

In two new musical burlettas, entitled

'GAY MONTE CARLO"

AND

### "TEDDY IN The jungle"

Embellished with Handsome Women, Bright, Sparkling Music, Gorgeous Costumes, Elaborate Scenery and a Wealth of Sensational Features.

THE BRIGHTEST AND BREEZIEST PRODUCTION OF THE SEASON

### MAURICE HAROLD ROSE

Wishes his friends and clients
A Merry Christmas and a Happy New Year.
LAWYER

to the THEATRICAL PROFESSION.

140 NASSAU ST.,

NEW YORK CITY.

KING and MASON

Doing Well in the South,

Thank You.

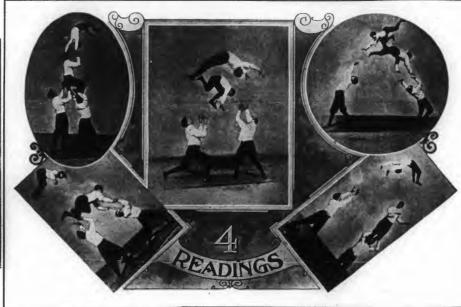
Rogards to Friends.

LEAPING ACROBATS 4-READINGS-4

LEAPING ACROBATS



JAS. C. BARD, Prop. and Mgr.



Introducing our own Original Costumes and Stake Setting.

Now Playing ORPHEUM CIRCUIT

LEAPING ACROBATS

Introducing a series of FLYING LEAPS and SOMERSAULTS ON HANDS

PAT CASEY, Agt.

## JOE JACKSON

## European Vagabond

EVERY TRICK MY OWN IDEA

AGENT=

## PAT CASEY



## A Merry Christmas and a Happy New Year to Everyone



# JANSELL

## PLAYING UNITED TIME

"LONDON:" "MR. BUTT & CO."

(Continued from Page 40.)

night one friend would sympathize; another would say: "Go to it, old man; it's beening up a new field. You'll be a riot," but what Hal said was most prominent.

I went home and told the family London was all off. That started something. Tears streamed down little Buster's face; mother's too. Visiting friends said: "Don't disappoint Mr. Butt, manager of the greatest music hall in the world. So they persuaded me to go.

That night around the "42d Street Corners" I met old pals, with cheering words, and took in quite a load of Ehret, neglecting to check my baggage. I did this on purpose. "The Boys," thinking they were doing an Old Pal a favor, hurried our trunks to the pier and carried me to the boat, shoving me up the gangplank.

I started a finss when on board; anything to get thrown off. I even auctioned off Louise. I commenced the thing by saying: "Before the boat sails I am anthorized to sell this orphan child. What am I offered?" The bids opened up well and I sold Louise to a bright-looking little fellow for seventy-five cents. I demanded the money before I would turn over the baby. The boy's father told his son I was only fooling. That was the beginning of a scrap. But they wouldn't put me off the boat. Instead they told me if I tried to auction off any more babies they would put me in irons.

Arriving at Paddington Station, London, I left that cage in the cars where they lock you up for three hours from the time you land. Walter C. Kelly was there to met the family (I never saw a handsomer looking fellow and a more welcome one that Walter). He said: "I say, old chap, get your folks in this taxi and you follow on behind with your luggage. Drive to 69 Blank Street." "All right," said I.

I had four fights before I could make eleven men understand I only needed one cab. Before the luggage was loaded there were eight men handling it. So I had eight to tip. I had to hire another man to do the tipping. We got a hatful of pennies and shillings, paying off in full.

"Take me to Blank Street," I said to the cabbie. "Right, Guv'nur," said the cabbie. Away we started. It was raining and the fog was so thick I thought we were going through a tunnel. "How far I asked my hired paymaster, who was along. "Four miles," he said. I noticed about fifteen men following, keeping right up with the cab and peering in the windows every now and then. I asked the cashier what those fellows were following us for. "We paid them once," I "Oh," said he; "they are cab runners." "You don't mean to say they will follow us all the way?" said I. "Absolutely," said the paying teller.

Pretty soon the clerk said: "Hey, Cabby, boblomit, you are going in the wrong direction—69 Blank Street and hurry up." "OI right, Gny'nnr." said the driver as he turned about, spilling three of my trunks overboard. The old table went awhirling through the fog and mud. Talk about going through cab windows. We had to fight those cab runners and yelling police to get the trunks back. My head clerk could fight some, and between us we did it.

Arriving at the Blank Street house I plunged through the crowd and opening the door, said: "Has the Virginia Judge urrived with the Keatons yet?" The landlady said, "Yes." I asked her: "Is there any way I can get rid of this mob? We have tipped them twice." She says, "I'll show you how we do it over here," and she commenced to smash. I was there with her. The best we got in return was "Thank you, sir."

By the time I had paid the bookkeeper his salary I was out \$10. Then I discovered we were living in a questionable place. Kelly had been told it was all right and that it would do for the night.

The next day I called on Alfred Butt at the Palace. I found an elegant big theatre, standing alone and occupying an entire block. I saw nineteen acts billed, but no Kenton! Not even a photo out.

The smallest salaried act on the program was billed, but not the Keatons. I called on Damar, the stage manager, and asked him if the Keatons were playing at the Palace. He said: "Absolutely. Arn't you one of them?" I said: "Yes. Are you bringing us here on a wild goose chase? Are you ashamed to bill us?" He said he had no time to argue.

I' called to rehearse. Fred Helf had arranged a nice set of orchestrations for Mr. Fink's (Palace) orchestra, and Fred also fixed me up a presentation speech. Fred said before I sailed: "Joe, there's nothing like getting in right. I have arranged a beautiful overture for Mr. Fink, and when you are called to rehearse, take your nusic and mind, take your hat off and approach the leader. You know Mr. Fink is a stockholder in the Palace and has more influence than Butt."

Here is the speech: "Is this Mr. Fink? Allow me on behalf of Mr. Fred Helf, the American unusic publisher of New York City, to offer you this set of orchestrations with his compliments," "What has that got to do with the act?" said Mr. Fink.

Then we commenced. First number, all right. Ent when mother pulled the saxophone you could hear them all through the pit. "What the blooming hell?" said one. "Are they going to play that?" "I never saw one in time in my life." said unother

By that time mother had broken down. I was trembling and all I could think of was Hal Godfrey. Rehearsal over and no "props." We need brooms, a chair, pistol, gong; any old Mammy has them in her log cabin. They couldn't get them (2).

Damar, the stage manager, said: "Why don't you carry your own props?" I replied: "This is not a production. It's just a little rotten knockabout act from Fire Island, Western Hemisphere." I wanted to rehearse the props with a few pieces of business. He said he had no time, having gone all day without food to get the show on. Mind you, at the Palace, there is no matinee Monday, only Wednesday and Saturday.

The stage ran up a hill. It was full of traps and splinters. It would have been murder to slide Buster about as I do over here. Our act went on at the night show. It was only a minute until we had them laughing. Walter Kelly took the pains to run back, and stepping out from behind a wing, hit me with his cane, saying: "Go to it, you Oklahoma Cuss."

The act finished, but Mr. Damar would would not allow us to take a bow. The applause kept up and the audience shouted "Bravo!" "Encore!" Billy Gould was standing in the rear of the house with Butt. Billy said to him: "Fine applause. Why don't they allow them a bow!" Mr. Butt replied: "It isn't on the level."

Don't forget they placed Price and Revost, the steal on Rice and Prevost, trick for trick, right on "No. 2"; and shot five-minute-turns ahead of us.

The next night Butt moved us up so early there was no one to speak of on the lower floor, or in the stalls.

The next morning I was called to Butt's office. With his Damar by his side, Butt said: "I shall ask you. Is that your own son or an adopted one?" I told him Buster was my own son. "My word," said Butt; "I imagined he was an adopted boy and you didn't give a dam what you did to him."

The same day I purchased three tickets for the first boat sailing. I told Butt the boat would sail Tuesday, not Wednesday. He didn't know the old story. So I told him that. He didn't understand then.

If I had had a contract calling for four weeks or longer my treatment would have been different. I should have waited until Butt put in a new stage; I should not have allowed my wife to flash her musical instruments; I should have carried my own props; I should not have made Fred Helf's speech—but I should have taken Hal Godfrey's word for it.

The day we sailed from God's country my father died and I never knew of it until I came down the gangplank again, once more back home—and believe me I am a better Yankee than ever I was before.

ONE OF VAUDEVILLE'S BIGGEST LAUGHING HITS

11th SUCCESSFUL SEASON OF THE

## VLOR-T

125 LAUGHS IN 25 MINUTES

Ali Talking Matter Absolutely Original.

Always Thinking of Something New for

"THAT MINSTREL MAN"

JAMES E. PLUNKETT **AGENT** 

A Merry Christmas to Ali

XMAS WEEK, HAMMERSTEIN'S, NEW YORK

FRANK TAYLOR

REPRESENTATIVE 743 8th Ave., New York

#### CAN BURLESOUE GO HIGHER?

(Continued from Page 46.) will be renovated burlesque shows. The incoming managers of the new Wheel won't say "if we do capacity, we can only get \$2,900 on the week." There will be capacity sufficient in every house to warant every effort being put forth for a good show.

This will be the survival. In the remnants will be found the nucleus of the lower Wheel, where those managers, who now by every sense of morality and decency have no good right to be in the show business at all, will be found. That is their place; also the place for "dirt," "smut" and those "actors" who have to hold their jobs by resorting to filth.

In this way burlesque will go higher. Whether in the near future is problematical. There may be new faces on the managerial side of the burlesque enclosure. Other legitimate managers and controllers of popular priced circuits have been rumored often to be looking favorably upon burlesque. Their eyes are still open even if their "legitimate" circuits are nearly closed.

When the new era dawns, a new burlesque will be seen. "Burlesque" may not be its name then, but all the ingredients of the present style of that performance will be retained, for by that it will be supported.

New people will appear in the shows, along with the superior element of the present large number of travelling burlesque aggregations. More money will be spent upon productions; more women engaged, and the snow balanced without an olio. There will be no olio. The newer burlesque cannot have vaudeville placed ir a compartment. It may have all the vandeville legitimate to the performance ritself, such as Singing, dancing, "bits" travesties and other harmonions incidents coming under the heading of "vaudeville" but no extraneous matter, for in the coming days there will be regular authors to write and regular people to play the parts.

The only fun possible in a burlesque show is not handling a woman carelessly and as she would be hundled in no other place; nor in expectorating, not in cursing, nor invoking the oldest bits of comedy with mediocre players attempting to reburnish, making of a whole a sorry mess.

The better burlesque can charge one dollar for the front orchestra rows, without anybody visiting the District Attormey. Some of the shows now traveling

should have life time sentences for imagining they are worth fifty cents for anyone to see. The only people to laugh at or applaud this latter class of performance is the boy or tough in the gallery who has paid but fifteen cents.

There is an opening in the theatrical world at present for a string of musical comedies, not second hand Broadway pieces, but original shows, operated on the Wheel plan. That will succeed the present burlesque. If all the current managers do not do it, some of them, in conjunction with outsiders probably will.

Before departing from this subject, and to forestall the answering arguments of the burlesque managers, it should be said that the opposition by the "picture shows" alleged now when bad business is encountered, will not affect the new grade of show. A "picture place" has never yet cost a first-class vaudeville house any business below the balcony, nor has it ever taken any patronage away from the orchestra of a burlesque theatre. The cheap admission of a "picture show" attracts the patrons of the cheapest portions of the regular theatre. Not alone in the price but in the 'picture shows" themselves. It is useless for anyone to inveigh against this unless he thoroughly understands the "picture place," its show and patrons. Sime.

Merry Christmas and Happy New Year to all

and his

"GAIETY GIRLS"

Merry Christmas and Happy New Year to all

## C. HART

Comedian with

"Miss New York Jr." Co.

**SEASON '09-10** 

### ST. LAURENT and LOUIS World's Greatest Juggling Gymnasts.

Direction, A. E. MEYERS.



JACK SINGER

**JACK SINGER'S** 

**GREAT** 

## SHOW

"The 'BEN-HUR' of BURLESQUE"

WITH

MOLLIE WILLIAMS

LON HASCALL VIC CASMORE BILLY O'DAY

**COURTNAY SISTERS** MARGARET KING LULIAN HERNDON

GEORGE ARMSTRONG

The Most Colossal, Beautiful and Costly Burlesque Organization in Existence REAL ARTISTS WHO CAN ENTERTAIN LEGITIMATELY

**EXTRA FEATURE** 7---AMERICAN BELFORD'S---7

AT LIBERTY for Next Season.

Address care of "LID LIFTERS CO." Permanent address, care of PRICE, 666 8th Ave., N. Y. City.

#### OOK! LOOK!

That Comedy Ring Act FUN ON THE FLYING RINGS

WEEK DEC. 18, CASINO, BROOKLYN Season '09-'10, "LADY BUCCANEERS." MEBRY CHRISTNAS AND HAPPY NEW YEAR TO ALL.

When answering advertisements kindly mention VARIETY.

# **MA Merry Xmas and a Happy and Prosperous New Year to Everyone**

# FRANK FOGERY The Dublin Minstrel"

Direction, ALBERT SUTHERLAND

#### The BEST Comedy Novelty in Vaudeville

WORLD'S GREATEST THE MUSICIAN

**CARRIE STARR** 



The Brain-Storm Comedian

AND

**JOHN NEFF** 

OH. I DO NOT

The Telephone Giri

OH, YOU DO, TOO

Regards to DORSCH and RUSSELL.

Glad to hear you are doing so well. "US MUSICIANS MUST STICK TOGETHER"

Address: 136 Main Street, Bridgeport, Conn.

#### THEATRICAL NEWSPAPERS

(Continued from Page 50.) 'he late William C. Whitney purchased oth sheets, suspending the publication of he better one. Daily America.

With the ownership of The Telegraph ested in Mr. Whitney it eventually became he property of E. R. Thomas, becoming nown as "The Klaw & Erlanger organ." 'he Telegraph employs special writers, 1e best known of whom is Rennold Wolf. nother is Sam McKee, in charge of the audeville department, while a stock title. Robert Speare," has been employed by ny number of writers the paper has had t various times. About five years ago, heppard S. Friedman carried "The Teleraph" to its zenith as an advertising edium for the profession. When Mr. riedman resigned the Telegraph declined nd has continued to decline. The ramatic News may be said to have reained in statue quo for years. No one ears of it, seldom sees the paper, and it tuses no variation whatsoever in the trend theatrical events.

Four years ago VARIETY was founded. lithin a short time it was making inads in every way into all the theatrical iblications.

A year or so after (during which a uple or more papers recently started had issed out of existence) The Show World as propelled into the field by Warren atrick, of Chicago, where the paper is inted. Under varying attempts to cure patronage, The Show World, adsted by Mr. Patrick from The Billboard

(for which he had formerly been the Chicago representative) finally decided upon the moving picture business as its strength. This was reported at the moment to have been at the instigation of John J. Murdock, a former vaudeville manager who had entered the picture business as "opposition." Through the apparent leaning of the Show World to the Murdock concerns, the paper became known as "Murdock's organ."

Another "organ" is The New York Review, commonly called "The Shubert paper." The Review is practically a "house organ" and opposes The Telegraph. Both of these sheets are so rapidly partisan that the influence of either is nil. The Player is another "organ," the official publication of the White Rats, a society of vaudeville artists.

In England the libel laws are so severe that there is little "freedom of the press." About the only readable theatrical sheet over there is The Encore, though The Stage presents its news well, but greatly condensed in quantity and tone.

The French and Italian publications give the majority of their space to the picture industry.

The theatrical newspaper business has been considered by publishers as a pure money making proposition. The idea heretofore has been how to print at the least possible expense. The best worker on the staff has generally been a pair of scissors, which did its work well clipping from the

One paper has carried "Foreign News' under a cable head, although the "news" was rewritten from the foreign theatrical papers. This same paper thought nothing (and may still hold the same opinion) of running a "press notice" under a special despatch date line. Other papers to fill space have run two columns of matter turned in by a press agent, without changing a word or punctuation mark, including the display head the press agent wrote himself.

There are other samples of "news gathering" as plainspoken as these. The readers knew no difference unless having some particular information on certain subjects.

VARIETY worked a more extensive change in theatrical journalism than has ever been accomplished among "trade papers." VARIETY "went out to get the news," and it did. Correspondents were warned to wire news in upon under pain of being removed. Foreign correspondents were permitted to cable the important happenings touching upon the departments carried in the paper, and a general scheme of obtaining exclusive news-or news not printed elsewhere first-was followed. Since its first issue VARIETY has not clipped nor copied a news item in another theatrical sheet. For the past three years it has used only its own news from abroad.

This course of procedure with the announced avocation of conducting the paper on straightforward lines, sink or swim, and proceeding along these lines to the present day, wrought a noticeable change in other competing papers. Several followed VARIETY'S lead, even going so far as to emulate certain special departments established by VARIETY.

It had never been known in theatrical newspaperdom until VARIETY inaugurated the custom that reviewers were permitted to criticize shows, without having their copy "edited," unless it contained fulsome

Of the four reviewers VARIETY'S staff, not one has ever received his assignment for a theatre with any "instructions."

A New York daily has attempted to gather in the shekels of the players, particularly the vaudevillian. It is a peculiar coincidence but nevertheless true that whereas before VARIETY gave much of its space to variety (which the other papers at that time professed to despise) since then all theatrical publications turned their energies upon this branch of the profession.

At one time when a solicitor of the paper offered a vaudeville theatre manager a guarantee that his receipts for the following week would be \$12,000 if he advertised one page, the solicitor backed down when asked to place the guarantee in writing.

A theatrical newspaper man mingles much with the profession. He becomes friendly with this or that person. When in possession of what should be "news" directly or indirectly affecting his friends, he can manage to "kill it" altogether or so treat the item the real import is not divulged.

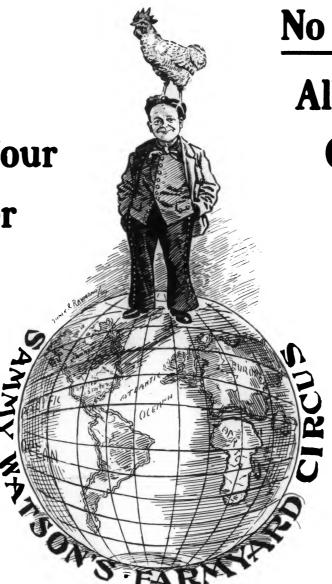
The papers with "the managerial end" policy are a mystery. The favoring of managers brings no "business" of moment. Some of the papers which cater to the biggest managers almost wholly do not receive in advertising annually from them other than standing theatre advertisements. Whether there are other payments made will probably never become known.

Papers following a "policy" course must pass away. They can not hold their readers, for the "policy" becomes so entangled the sheet ceases to be a newspaper. Sime.

When enswering advertisements kindly mention VARIETY.

Just Closing
A Most
Successful Tour
As Headliner
On the
Orpheum
Circuit





## No Opposition

All Would-be
Competitors
Have Long
Since Died
A Natural
Death



## ALWAYS AT THE TOP

**Booked Solid by** 

# PAT CASEY

THAT'S ALL

## Merry Xmas and a happy New Year



WALTER

**AND** 

LIZZIE

Now Touring Orpheum Circuit. Have We Done Weli?

## READ!

SAN FRANCISCO, CAL.. July 26, '09.

#### "EXAMINER"

By AL. C. JOY.

By AL. C. JOY.

"One other bright spot gleams out of the new bill. When Waiter Schrode and Lizzie Mulvey first appear in their sketch." A Theatrical Agency, you are sure to expect merely the conventional hodge-police of dislogue that introduces a song and dance team. But they are strong at the finish. In fact, Mr. Schrode, who has a comedy face that tickies you from the first, gets busy some time before the finish. His bit of pantomine with a pitcher and a bespouted keg that seems to draw him like a magnet, is one great scream. And the waitz at the finish—well, for strenuous waitzing Schrode and Mulvey have Prince Danillo and Sonia of Merry Widow' fame outclassed by several twists and whirls."



### READ!

SAN FRANCISCO, CAL..

#### "CALL"

LIZZIE MULVEY WINS THE HONORS.

Clever Dancer Shares Glories at Orpheum This Week With Schrode.

Week With Schrede.

"Let the honors of the Orpheum this week go Miss Lizzie Mulvey; for, by all the little tin god of laughter, she deserves them. She appeared like a whirlwind, fung herself about the stage in a veritable cyclone of frentied dancing and departed in a storm of applause. She, with Walter Schrode in a comedy skit, entitled 'A Theatrical Agency,' are the new features of the bill and most refreshing ones, breaking, as they do, a rather tame and unpretentious succession of acts.

"Such is the saving beauty of the Orpheum There will be a few preliminary acts which fail to arouse one to that pitch of enthusiasm to which we have been educated by the past excellencies of this circuit, and just when horedom is creeping over us there is a flash, gilter and laugh, and the house is rocketing with applause. So it was in this instance. Then into the midst of these came Lizzie Mulvey, and the rest was told by the applause of the audlence."

## READ!

SAN FRANCISCO, CAL., July 26, '09.

## "CHRONICLE"

By WALDEMAR YOUNG.

"ICHRONICLE"

By WALDEMAR YOUNG.

"I started out to tell you that everything isn't English—at least, I have no reason to suspect Waiter Schrode and Miss Lissie Mulvey. Do you get that—Miss Lizzie Mulvey? There's a woman for you! No Gladys Montmorence! in hers; she's Lizzie Mulvey and cares for it! And her side kick (that's what he is, literally) has so much ginger and pepper and 'go' to him—the old knockabout vim of 'variety'—that the act comes to a close in a smash-bang ovation. Coming late on the bill, the audience is hungry for something good. And Wait and Lissie certainly deliver the parcel.

"The scene is a theatrical agent's office. Mr. Waiter is the red-headed office boy. He impersonates the boss. (We hurry over. you note, those conventional essentials.) Miss Lizzie contes in as a French actorine. They sing and dance. It's good vandeville. And then Waiter, left alone in the office, removes a screen and discloses a keg closely resembling those taken opicules. He is going to the bail game. Something within the inanimate keg beckons him to stay. From now—laugh! Make up your mind to it, because you are going to, 'ves, you are, le can't leave the key. He gets one step away, but the something within—within himself now as well as the key—compels him to tarry. And then, at the wind-up, the two of them—Waiter and Lizzie, not the key—do a dance which rather outspeeds the famous waltz of 'The Merry Wildow.' Evertything in the room comes down with a crash, as does the applanse."

## READ!

SAN FRANCISCO, CAL., July 26, '09.

#### "EVENING POST AND GLOBE"

"Songs and dances that the Orpheum favorites render are always out of the ordinary—or they would not be on the circuit, but it is just as well to remark that Miss Lizzie Mulvey's dancing is fleetier than the boards usually hold. "The sketch in which Miss Mulvey ablines is a scene from a theatrical agency's office in which Miss Mulvey is an aspirant for a job as a dancer. When she gets through showing what she can do, the stage is a wreck."



UNDER THE PERSONAL DIRECTION OF

## IS THIS A NOVELTY?

"Stay! Stay! Stand apart I know not which is which"

## THE TERRY TWINS

THE VAUDEVILLE PUZZLE

**COMEDY OF ERRORS** 

The most Remarkable Human Duplicates since the time of Shakespeare's "Two Dromios"

Pantomime
Talking
Singing, Dancing and
Burlesque Boxing
Which one won?

All Comedy
A scream in "one"

Always working "There's a reason"

A9K ABOUT US ASK ABOUT US



Booked till March, 1910 On W. V. A. Time

Will consider offers for Vaudeville, Musical Comedy, or Burlesque for next season

Genuine mistaken identity
not a fake but the real thing
No makeup or pointed
beards necessary
ASK ABOUT US
ASK ABOUT US

WHICH IS FRANK? WHICH IS CHARLIE?

They don't know themselves!!

Look at their mouths, notice the dental duplication!

## THE TERRY TWINS

Address, Care Variety
Chicago Office

WHAT IS A HIT?

(Continued from Page 39.)

feature spots which would be drawing down the large end of the week's pay-roll.

A manager figures the drawing power possessed by a star attraction. He does not believe an act is a "hit" until it can draw in money to his theatre.

Then also is that style of act sometime received almost in dead silence, but the "feel" of the audience is that the number is liked. "Freak" acts come mostly under this heading.

It is the "headliner" though which is given the credit the more often for the "hit of the bill" never made by it. There are probably more "gold brick" headliners in American first class vaudeville than any other country. Abroad the "star turn" is usually a favorite. That is how it "tops the bill." Headliners in England are not made over night. At least they have not been in the past, though the following of the American style by the large London halls may yet bring it about.

In New York City and the large vaudeville theatres outside almost anything is put forward as a "headliner" if it seems capable of "drawing." In short, the American manager decides for his audience. The audience pays admission. In the majority of weeks, it is the "bill" which holds up the show, not the headliner, seldom capable of taking charge of the job. "The headliner" subject is a story all by itself.

The manager helps his feature all he can, or he should. The best position is given it. This may affect the act before or after the big attraction. Very few vaudewille patrons will remember that an act in the first helf made the hit of the show.

if the main attraction pleases them near the ending. The professionals will bear this in mind, but not the laymen.

This season so far has shown several noticeable incidents regarding headliners; also other acts. There are four big foreign acts in mind, two each playing the largest of New York opposition vaude-ville theatres while over here.

One act, a woman, at a salary of \$1.750 weekly neither drew nor pleased to any degree. Another, a man, with a salary of \$1,200 a week was a "riot" at every performance, but did not bring a dollar over the average attendance. In fact the receipts slightly fell off. The next was a woman at \$2,500 a week, who displeased, but held the manager to her contract, he finding it necessary to play out the time of the actress on his own circuit. The fourth was a man at \$2,000 weekly, "artistic" but cold, and failing to prove a box office card.

All four acts were called "hits." With the exception of the man who was a "riot" at each show, there were three or four acts in every bill they headed that towered away above each in the matter of applause. With three of the acts, almost any turn on the bill besides them drew in more money, but the manager would not believe that statement. He was the audience in the selection of these acts. He made the selections on his opinion that they were what the "public" wanted or "demanded." The manager "fell down." He has done so before, and will do so again.

There can be no discussion about "position" on a bill being helpful. It can make an act a hit. Some weeks ago an artist said to me "Catch us this week if you can. We have a fine spot at last and are going great." They had. They were down on the program, with no act conflicting with them previously. As it was a comedy number, and no real comedy ahead of their turn, they went through flying. That act is now booked for thirty weeks. After the week's showing in the advantageous position, they received an increase in salary of \$100.

Variety's critics were the first reviewers to consider '"position" in criticising a vaudeville show. Sometime ago an article was shown to me, written in one of these little nondescripts of journalism. The story spoke disparagingly of Variety and its reviewers without mentioning names. It said that Valiety paid more attention to the position on a bill than to the merits of the act.

If that poor dolt who is attempting to run a theatrical weekly, and has tried hearly every way open or suggested to him, without success, only knew how many acts have not been "panned" in VARIETY where the reception by the audience warranted it through that self same knowledge that the position was the cause, he might either study up on vaudeville or throw his journal into the sewer, where it is headed for anyway.

Since vaudeville is actually upheld by comedy, it is the comedy acts which receive the most attention as to their value. Also it is the comedy acts which receive the most patent signs of success or failure through laughter, applause or silence. "Comedy acts" and they include any act containing comedy, whether in lyrics, music, dialog or action, should look to their finish. If the finish is not everything, it is sixty per cent.

Perhaps an illustration would convey

this more firmly. I remember very well an act that played the former Tony Pastor theatre twice each year. It played "three a day" there.

The comedian hit upon a funny finish. Nothing else of account in the number was new. Then it appeared at Hammerstein's. That finish carried it to a "big laughing success." That was how the reception accorded the ending was termed. It is quite likely that the act will hereafter be seen as often at Hammerstein's as Pastor's formerly saw it.

There are many tai gs to be said of acts which are "hits;" of what they do for a show in the playing, and what they may unconsciously do for a manager through the box office, though the latter asset of the turn is never acknowledged.

Perhaps "What is a hit?" could best be answered by the salary and bookings, but this could not surely be a criterion. I know of two standard headliners, both American and "single acts," who did the biggest "flops" ever recorded at a vaude ville house outside of New York. The "flops" occurred in the same theatre. Yet in New York and other towns, they are immensely successful, draw large salaries and are well booked up.

The failures were no mark against them. It should always be recollected that a hit in one town is not always a hit in the next. It would be a miracle almost for an act to be one continuous huge success wherever playing. The traditions and conditions are against it. In the different sections of the country the taste changes. What may be liked in Seattle may not ge in New Orleans, and what New York raves over, Frisco may treat coldly—if Frisco sees it.

When answering advertisements kindly mention VARIETY.



## It makes no difference where you worked;



# INCESS & RYAN (MAUDE)



It's where you're working now.



Address, care VARIETY, Chicago.

#### CIRCUS COMES TO TOWN.

(Continued from Page 49.) and accepted; the lithographing stones are made and proofs approved. The order is given for the season's paper and the presses start on the job. This paper is "ordered out" from the printing office as the season progresses. It is referred to in the vernacular by the unit "day's work," and is shipped to various designated towns to be loaded on the advance cars.

Then the general agent starts at work upon his couriers, heralds and "small stuff." That is to say he prepares copy, arranges the cuts and in a general way performs the editorial work. In preparing the reading matter he is usually assisted by one of the press agents who is held over on yearly salary or who starts on the job early in March. After that date matters of preparation for the season advance rapidly. Within the ensuing month the local contractor is started on his way and the railroad contractor commences to get busy.

The local contractor is the first man into a city. As the circus in a great majority of its season plays only one day to a town, the local contractor must have a few weeks' start in order to get "in the clear," for it often takes him two or three days to finish his town. He makes contracts for the lot, arranges for the licenses (often there are city, county and state licenses to be secured); contracts for feed and bedding for the stock, the bill-posting, meals and lodgings for the working men of the advance force, for teams to be used in billing the surrounding country, permits to parade, close streets, for the

use of water, for the sometimes necessary work of placing the lot in condition and for restoring it to its original shape after the show leaves town, and other requirements for the exhibition, varying in different towns.

The railroad contractor does just what his title implies; he contracts with the different railroads for the transportation of the circus and its advance cars over the route which has been definitely decided upon. With some shows this work is done by the general agent when a railroad contractor is not employed. One of the proprietors of two or three of the leading shows does this work for his attractions; and it may be said that in a general way the office of railroad contractor is becoming obsolete.

Early in spring the press agents get to work, preparing matter for the general use of newspapers along the route. This material is collected into "books," four of the different books being prepared without duplicates, for use in towns where there are that many different papers.

The "story man" is the big gun of the press department, and he is supposed to have the "specials" which he leaves upon his visits to the newspapers about ten days ahead of show dates.

The contracting press agent arranges with the business managers of newspapers for the amount and cost of advertising which the show will require. He travels, generally, three weeks ahead of the show. He also visits the editorial department and leaves a book of notices with the city editor; for the circus is usually the city editor's "stunt." The contracting press agent also agrees with the business man-

ager upon the number of tickets his paper shall receive in its business department. When the "story man" comes and has "planted" his quota of notices the next man to appear in the newspaper offices is the "agent with the show."

When there is a morning paper in the town, the agent with the show generally drops in the evening before show date in order that he may "plant an arrival story" which tells of the glories of the dawning day and its gracious benevolence of a circus in town. He gives to the city editor the tickets for his staff, pays the money for the advertising which has been contracted for and delivers to the business office its share of the tickets. This all must be done the night before or on the morning of show day.

Three weeks before the show opens the "No. 1" advertising car reaches the opening stand and stays three weeks ahead of the show all season. This time is usually maintained, although circumstances may compel the loss of a day or two or the car may be sent ahead of its time on "opposition"—when two or three shows are working into the same territory. The "No. 1" car posts bills in the country, "lithographs" the town and does part of the town bill posting. Usually about twenty-five lithographers and bill posters are with each of the three advertising cars; sometimes less, seldom more.

Two weeks ahead of show date the "No. 2" car arrives in town. One week ahead of the show comes the "No. 3" car. The work of "No. 2" is usually to "bill the rails," sending men ahead, dropping men off or sending men back along the railroads to post railroad "showings" on main

lines or branches if there be any. This car also does more town billposting, fixes up stands which the elements have destroved, tacks and hangs cloth banners. straightens up lithographs and does other work of advertising. The "No. 3" car cleans up everything the two preceding cars have been unable to do in the time they have been allotted in the town. The lithographs are all gone over by the "checker up," who travels with "No. 3" car, and gives to the shop-keepers tickets in exchange for orders which the lithographers have previously given for the use of windows. The country rontes are also ridden over and checked up from this car.

By country routes the circus man means the barns, fences and outhouses of the farmers living within a radius of fifteen to twenty-five miles from the town where the show exhibits. The livery man, who secures the contracts for teams, meets the "No. 1" car with wagous and drivers who are familiar with the routes which the local contractor has arranged to have posted. The livery man makes up all these routes and they are billed year after year by the different shows.

The car manager tries to arrange for his car to arrive in town or be there by 5 or 6 in the morning. The bill posters, who all sleep in the car, are up betimes, have breakfast, hop into a rig to "go to the woods." He takes along a can of paste of about the size of an ash-can. The paste, made on the car the day previous, is thick in substance and must have water added in certain proportions to make it liquid for use. Brushes and a supply of paper, with 35 cents for "dinner money,"

(Continued on Page 139.)

## MERRY CHRISTMAS AND HAPPY NEW YEAR

TO ALL PROFESSIONAL FRIENDS

## FRED

RELAND

Author and Producer of the "ROUGE DE LA MODE"

WEBER & RUSH'S "DAINTY DUCHESS" CO.

# FRANK BYRON ASSISTED BY GREAT LESTER

#### OH, YOU CRITIC!

(Continued from Page 43.)

rule, as one may see by the following: Can anyone explain why a man, in order to be a successful critic, must affect an air of sarcasticness and boredom? Nine times out of every ten he will enter the theatre in the most indifferent manner, condescension written all over his features. During the performance the critic studies the audience, scarcely looking at the stage. To cap the climax he never writes his criticism according to the way the audience accepts the show, but as he himself has seen it, "through the back of his head."

Now that "burlesque" has reached the advanced stage it has, I trust whosoever readeth this will forgive me the following comparisons: "In Burlesque" we are severely criticized for the display of "Legs" (Mr. Critic's own term). In "Musical Comedy" or "Vaudeville" it is "Figure," and sometimes, according to Mr. Critic, "Art."

The modest confession of a high-priced vaudeville star that she is to wear tights will be heartily approved. All the sweet adjectives will be hers. Yet in burlesque it is almost "suicidal" to don them. A combination of half-hose and garters, with an ankle-length creation, has been made the subject of much comment. Yet the first to attempt it was a well-known woman in "Vaudeville."

The "Salomes" and "Cleopatras" are diagnosed as out and out "cooch"; yet in other forms of amusement it is "Grace" and "Classical." The "spotlight" or "audience song" in vaudeville passes without a murmur; in burlesque it is "bold." and

with us all credit for the success of the number goes to the spotlight.

Oh, you Critic; it has been shown that you are human after all. The tales of the chorus girls who have come in contact with you; the promises of a "good notice," and the rude awakening makes one feel that you have joys and sorrows, like the rest of us. I know a circumstance where a young chorus girl was made the victim of an outrageous story in a theatrical paper in Detroit, because one of its staff, who seemingly admired her, had invested his hard-earned savings in a pair of "silk hoisery," but had been denied the privilege of seeing them "filled." Oh, you giddy Critic!

Of course a critic is just like any other man. He has his likes and dislikes; his "good" and "bad" days, mixed with musings and moods. Circumstances sometimes go a long way in the reviewing of an act. Imagine a "lone" critic, on a dark, dismal rainy day, armed with raincoat and umbrella. After a couple of hours on an open car he arrives at a damp seaside resort to see a show. He sits through a four-hour performance, damp without; feverish within. Shades of a Remington typewriter, what can you expect? Somebody has to suffer. Oh, you suburban Critic!

I'll never forget a scene that occurred in one of the burlesque theatres in New York. Evidently Mr. Critic had been out celebrating, for by the time he reached the theatre he was in a hilarious mood and took no pains to suppress it. Every member of the company (chorus particularly) received a reception on their first entrance. The antics this gentleman went

through (in a stage box) was second only to Billy Reeves' "Drunk." Later he decided to go back on the stage and become better acquainted. After traversing one aisle and then another he finally reached the door connecting with the stage. Of course we all enjoyed his performance.

The above kind is a big improvement though on the critic who goes to sleep. Capital punishment is too good for him.

So it goes. The types I have spoken of are only a few of those I have seen. Yet, Mr. Critic, we can't succeed without you. You are greatly responsible for our success, and although we are tempted at times to say most unkind things about you, it is only momentary, for with the calm comes the keen realization of your honest intentions.

With these few remarks I rest my case in the hands of the jury.

## ART OF VENTRILOQUISM. (Continued from Page 37.)

thinness of that wall and the lady who laughed at that precise moment. (Off the track again—another boost, Jim.)

Louis Brabant, who was Valet de Chambre of Francis I, won for himself a beautiful and rich heiress by his wonderful talent as a ventriloquist. The possessor of the "second with superstitious amazement. Many were burned for witchcraft. (Pity you didn't live then, Jim.)

I think the first man to construct a wooden doll with movable lips was the Baron Mengen, of Vienna, about 150 years ago, but from the first until just a few years ago the backbone of ven-

triloquism was the "distant voice" or "natural ventriloquism." Some ventriloquists use a stage full of figures and novelties to help them along; some of these "novelties," such as walking figures, barking dogs, chickens, etc., cost a great deal of money. Undoubtedly the best of this school is Cole, Travis, Reynard, Trovolo, Clemart, Segommer, Noble and Mills.

Undoubtedly the ventriloquist who deserves the most thanks and credit is Fred Russell. He was the first man to work the whole show with one figure ("Coster Joe"). Since then many have not only copied his style of working the figure (on the knee) but also some of his "gags." Mr. Russell about two or three years ago added the "telephone" and "parrot" to his show, making it a very novel act. I was the first to give a whole show in the form of a "sketch" with the one "figure" away from the body.

These are the rules necessary to become a successful ventriloquist: Constant practice, perfect control of facial muscles (also throat muscles), be a good actor and humorist, and above all treat and work your figure as though it were a real human being. (This needs tremendous practice, Jim.) The same rules apply to those who wish to use more than one figure. Above all, work your figures away from the body and the show in the form of a sketch. A good man to copy is Arthur Prince.

("Lor luv me guvnor, 'ave you finished? All I say is, get a good Jim, Jack or Joe, and let 'im du the work; anybody would think Prince did all the blooming work. Where do I come in?"—Jim.)

When answering advertisements kindly mention VARIETY.

## Mr. FRED LINDSAY

VARIETY
"A magnificent act."

N. Y. TELEGRAPH "Marvelous."

CHICAGO EXAMINER

"Scenery and production . . . . . . doubt if equalled, never excelled."



LONDON MORNING POST "Remarkable and fascinating."

MONTREAL STAR
"Unique in cleverness,
muscular power and dex-

PHILA. ENQUIRER

"An ambitious production
. . . . astounding."

PITTSBURG POST
"Pre-eminent in Vaudeville."

Copyrighted November 6th, 1908, at Washington, D. C. No. 14,366.

Manager Mr. EDWARD J. LEE

Attorney THOS. D. MacMAHON

Agent PAT. CASEY Long Acre Building N. Y. City

# THE LONDON MUSIC HALL FAVORITE FRANKLE DENT

BILLED AS

"The World's
Greatest Juggler"
IN PARIS the OPENING
WEEK of the OLYMPIA
MUSIC HALL, AUGUST
20, 1909 for one month.

H. B. MARINELLI complimented me after first performance.

#### **PARIS NEWS**

"Frank Le Dent is the greatest of all comedy jugglers that ever appeared in Paris Music Halls."



Sept. 14-20, Casino-Kursaal, Lyons, France.

Sept. 21-27, Eden Theatre, St. Etienne, France.

Sept. 28-30, Casino-Kursaal, Grenoble, France.

Oct. 1-5, Eden Theatre, Nimes.

Oct. 6-21, Alcazar Theatre, Marseilles.

Oct. 22-28, Casino De Toulon, Toulon.

THE MONTH OF NOVEMBER.

## ALHAMBRA THEATRE, LONDON, ENGLAND

Stoll Tour to follow

H. B. MARINELLI,

#### THE HISTORY OF A CIRCUS.

(Continued from Page 48.) that they had covered our paper in that town and the surrounding country as well as in other places. Lawsuits, arrests, convictions and fines were the outcome. In other words, the Ringlings were again "kidding" the Sells-Floto shows. Damage suits were instituted but always quashed because the service was bad. In other words, if we served one Ringling he had no connection with the show when it came to trial. Finally we were beaten on technicalities, and so we ran along in our gentle way until the year 1909. However, before this season endeavors were made that all should go along peacefully, and we assumed that everybody was happy and ordinary circus method would continue to be in vogue. Our season opened April 5, 1909, at Las Vegas, N. M. Long before the circus reached El Paso, where we were billed for April 10, we had advices that Ringling Brothers' World's Greatest Shows were "Coming Soon," although as a matter of fact they did not appear there until Sept. 30, 1909, and they knew they were not coming, as they never had played there before until along about the latter date.

This opposition, only in a more vicious form, has been our fortune all of this season, until about Sept. 10, at Norfolk, Va., Ringling Brothers distributed bills along the country routes and in the cities on our route until the final day of our season (Oct. 30, at New Albany, Miss.), saying the Sells Brothers' show was not coming until 1910, making people believe in fact that the Sells-Floto shows were not going to fill their dates as advertised. Then they sought aid in the United

States Federal court to prevent us from using the name "Sells." They also asked for a temporary restraining order, which was granted temporarily insofar as using Sells Bros.' heads are concerned. We in return asked for a permanent injunction from being treated unfairly, claiming that they came into court with unclean hands.

We expect, and hope, to have a ruling from the court that the entire circus war may be taken up in a court of chancery and the whole thing sifted to its bottom so that damages and permanent injunctions may be issued and from then on peace may reign.

As everybody knows, W. E. Franklin is the General Manager of the Sells-Floto circus. The year has brought forth a reasonably successful season. The intention is to increase the show to a considerable extent and go into the field of the enemy and produce a circus equal to any in the United States in the way of a performance, if not in size, and make a general admission price of 25 cents. This, of course, may cause a large loss of money, but it is a decided and positive agreement among ourselves that we are going to continue in the circus business, irrespective of its cost, for some time to come, whether it earns money or not.

We travelled a total mileage during the entire season, covering a period of thirty-one weeks, of 13,216 miles. We travelled from the crest of the continent to the Pacific Coast and from there to the Atlantic Coast, visiting British Columbia and Old Mexico. The territory covered included twenty-seven states and twenty-nine different lines of railroad. We averaged 76 miles each jump.

#### THE MAKING OF AN ACROBAT.

(Continued from Page 48.) as to his ability to stand punishment, has no "yellow streak," and therefore is to be accepted into the acrobatic free masonry. Training exactions are softened. He is given two days to rest up and take the kinks out of his muscles and hones, for after those three days it would be an impossibility for him to do anything. But a good hot bath and a rubdown, by an expert who knows his business and does nothing else all year round, helps him. The trainers commence to speak well of his progress, give him every encouragement and watch him so closely that a jarring fall is impossible. The new man is now learning real elements of the game and a fall might take some of the "steam" out of him. His nerve grows and he becomes more and more certain, so that when he is given difficult feats to do he has complete command over himself and goes to the trial without fear.

We impose no diet rules. The candidates may eat as much as they like, but we do take the precaution of setting only the best of body-building food before him. As a testimony to this method of diet we have 250 members in the gymnasium and not one has a bodily ill.

It is not true that acrobats as a class are short-lived. To my personal knowledge there are a dozen or more acrobats over the age of sixty who are now active in their profession and in better health than the average man of forty. They care for themselves, eschew all excesses, and live normal lives. Not only are they more active in their professional work, but are clearer and more acute of mind than the average man.

I ought to be an authority on acrobatics, for in this, my home town, there are more people following that business than in any city of nearly the same size in the world. I have not the figures to substantiate my claim, but look over this list of acrobats who make their homes here or started their careers on the stage from Reading:

Four Bards, Four Readings, Three Melvins, Redcay Duffin Troupe, Ribble and Derry Flying Jordans, Four Londons, Aerial Genrva, Bench and DeTurk, Three DeHomans Bros., Al Yoder, Geo. Sheaner, Jules Lee (Delmo and Lee), Pierce Weitzell, Five Aerial Loyds, Victoria Peters, Four Lukens, Chas. Dupson, Bennie Frainer, Chas. Reinsmith, Two Miller Bros., Oscar Barto (Barto and McCue), Chas. Reisteder, Herbert Heaster (Boddamy Troupe), John Border (Casting Dunbars), Geo. Grow (Flying Banvards), Herbert Grow (Valentines), Jacob Zellars, Chas. Martin, Sherman and Fuller, Anthony Penn, Mishler Bros., The Hurleys, John Dorward, Three Stricker Sisters, Ida and Stella Miaco, Anna Schreck, Anna Leon, Eva Shaner, Bessie Boyer, Jacob Glass (with Lukens' seven lion act), Hans Rehlander (with Lukens' four lion act), Joseph Hansdale (with Lukens' seven bear act), Rita Woods (with Lukens' five bear act), D. J. Woods (with Lukens' seven pony act), George H. Howard (with Lukens' dog and monkey act), Shiller Heaster, Wrentzel Sisters, Dewey Sworer, Fostelle and Lee, and John Munal Tomual.

The Henry Girls played last week at the Colonial, Washington, D. C., under the pirated title of "Just Kids."

# ARTHUR PRINCE The World's Foremost Ventriloquist

Extends Greetings

TOURING AMERICA AT PRESENT

STILL SLIGHTING THE MAIN BUR-LESQUE FEATURE: WOMEN!

(Continued from Page 42.)
how many men would attend? The answer is the basic principle of the burlesque business. Now, if it is conceded that women are the main attraction, are not their value as a draw increased in proportion to their appearance—and perhaps numbers? The more pretty girls, brightly costumed, the greater the favor with which the show will be received.

This season burlesque has run to "production." "Books" have been in evidence. "Cast" has been neglected. The best comedian or comedianne on the stage needs to be surrounded. There is nothing better to use for the trimmings than comely young women, good workers if they can be procured, but good looks at any price.

Here again enters the "price," the burlesque manager's ban. He wants not the girl if she is expensive. The inexpensive chorus girl or principal is secured; the

performance tells the story of the economy.

The burlesque manager though does not believe he is economizing. That is because his show figures up to a certain amount that he knows is just within the limit of what it should be. Perhaps the manager takes into the calculation his investment: i. e., cost of producing at the outset.

That is very well from his position; but had he cut down his list of principals to the meagerest number, having the most or these of the female sex, and spread his weekly appropriation for salary among chorus girls, the increased amount allowed per capita would have permitted the engagement of the girls that burlesque needs, but cannot be engaged under the prevailing scale.

Observation has brought the conviction this season that where a "book" or a play with a continued story, consistently held to, has been produced according to a burlesque man's ideas, that

"book" holds the principals on the stage too long at different times, driving the chorus girls into their dressing rooms for long stays.

Another sacrifice in the ranks is for the benefit of the olio or "specialties." "Specialty teams" are placed under contract. Then there are two principals at once, sending the salary figure upwards. Again there is the man taken because he can fill out in "one," or a couple who can dance, and "ad lib," burdening up the show through the manager's patent and excussable desire to have a performance of which he may be fairly certain in advance.

Those who have invaded burlesque in contravention of the traditions have "flopped." That is a characteristic oddity of the business. Burlesque needs someone who understands it, and yet the experienced burlesque men do not seem able to leave the beaten paths, excepting here and there.

The sum and substance of the burlesque

business today though is the backward tendency to ancient methods, notwith-standing a temporary movement of progressiveness made this season. This tendency to move backward comes from the "old timers" who have certain notions regarding a burlesque show that cannot be removed.

The first of these is a "spicy" performance. "Spicy" is employed in lieu of coarser terms which the manager really means. To silence this forever, allowing for certain towns and theatres which have become so identified with a "dirty" show that no other could draw money there, the Hyde & Behman theatres on the Eastern Wheel may be cited. The Gaiety, Brooklyn; Star, Brooklyn; Gaiety, Pittsburg and Star and Garter, Chicago, the four biggest money makers for the traveling companies of the Eastern Wheel demand an entirely clean performance from curtain to curtain. They are the largest houses on the Wheel and do the biggest

## PAULINE MORAN

SINGING COMEDIENNE

BIG SUGGESS ON ORPHEUM GIRGUIT

Direction J. A. STERNAD

MERRY XMAS AND HAPPY NEW YEAR TO ALL

# FRED RAY PLAYERS

GEORGE C. ROBINSON,

The Roman Senator

CONSTANCE WINDOM,

The Daughter

ALLEN G. MILLER,

The Gladiator

IN THAT EVER-NEW TRAVESTY

"The Noblest Roman of Them All"

PAT CASEY, Agent

Merry Christmas and happy New Year

who? F. 2 C's and F.

BEST BLACK FACE ACT ON EARTH

MAX HART, Attending Physician

Three acts are strong contestants for headline bonors at the Orpheum this week. By the demonstration given each, perhaps to Fay, 2 Coleys and Fay would fall the honor. New songs, a new line of jokes, and the introduction of several new features, including the automobile and trolley car, make the turn given by these four blackface comedians one worth while.—Spokane "Evening Chronicle."

WESTERN

#### CABLE MESSAGE

WESTERN

119

THE WESTERN UNION TELECRAPH COMPANY

RECEIVED at VARIETY, New York. Berlin. Dec. 25, 1910.

HELLO!

HELLO!

HELLO!

FROM ACROSS THE POND

A Merry Xmas and a Happy New Year

4-FORDS-4

Have gained for themselves an international reputation.

BIG SUCCESS
ABROAD

AMERICA'S REPRESENTATIVE DANCERS
TOURING ENGLAND, FRANCE AND GERMANY

THE CLIMB OF SAM BERNARD.

(Continued from Page 45.) the Bernard Brothers; too young to appear professionally at the variety halls of New York, as the Gerry system of stage surveillance was even then in vogue. Their circuit of endeavor included New Haven, Bridgeport, Newark, Jersey City and Hoboken—to them then Philadelphia was thousands of miles away.

The Bernard Brothers played a sketch, "Little Fraud," in imitation of Harrigan and Hart; "The Lackawanna Spooners," in imitation of Favor and Shields (Mr. Favor is now of Favor and Sinclair), and they did an imitation of the original Dockstader Bros. (Lew and Charles). "Irish," "Dutch" and "black-face" specialties were their forte. After working with Dick for a couple of seasons Sam started on his own hook as an entertainer, playing such resorts as Morris & Hickman's New York Museum at 210 Bowery and the Herzog Museums in Washington and Baltimore. When summer came Sam went to Coney Island to work for Tilyou, the father of the present owner of Steeplechase Park there.

At that time Bernard thought himself

a great deal better than Weber and Fields, because he worked at a garden where five cents was charged for entrance, while Weber and Fields played where a glass of beer covered the admission. Whenever a boat would come in from New York the performers were compelled to "get busy," rattling off their specialty with much noise attending to attract the attention of the new arrivals, and draw them to the beer-buying zone.

Weber and Fields drew \$2.50 a day for their work. As they did their "specialty" in tight knickerbockers without pockets, and fearing that if they left their money in the dressing room it would be stolen, they would hide the \$2.50 in the sand, digging it up again when the day's work was ended and they were ready for home.

But they had to find other "safety deposit" methods, for one day they hid their stipend in the sand, forgot to mark the spot, and spent the night in fruitlessly digging up the beach—and they never recovered that \$2.50.

After a summer at Coney, Bernard secured a week's engagement at the Providence Dime Museum, next to Grace

Church. The week was lengthened into a solid year. Sackett, Drew & O'Donnell were the proprietors of the Musee; Sackett later became a member of the Sackett & Wiggins museum firm; O'Donnell died and Mr. Drew is now the Western Burlesque Wheel manager.

In the summer of 1886, when 21, Bernard took his mother for a visit to England. There he appeared for six weeks at the Middlesex Music Hall, London, doing a "Dutch" song and dance, imitations and monolog. Returning home he was the first performer to sing coster songs in America, dressed in the tight-fitting clothes of the English type, with buttons and cap.

Bernard joined Chas. R. Gardner's company, in which Geo. H. Adams and Toma Hanlon were featured, playing "He, She, Him and Her." He was next a member of Newton Beers' "Lost in London." Burlesque, then claimed his services as a member of Manchester's "Night Owls." With Manchester as his partner the next season "The French Folly" company was created. Later he managed and appeared with Russell Bros. and Weber and Fields' Vaudeville Club.

Mr. Bernard played the role of "Capt. Deitrich" with E. E. Rice's "Evangeline," at Manhattan Beach one summer, and went to Weber & Fields' Music Hall as stage manager when the place was first opened by that firm. He held this position for two seasons, acting in all the burlesques and staging all of the productions. Then H. B. Sire put him out in his only failure, "The Marquis of Michigan."

G. W. Lederer afterward featured Bernard in "The Dangerous Maid," and he next appeared with "The Man in the Moon." Returning to the Music Hall for one season, he later played a brief vaudeville engagement before creating the comedy role in "The Silver Slipper" for John C. Fisher. Bernard then became a legitimate star, undertaking a five years' contract with Charles Frohman, during which time he played in "The Girl from Keys," "The Rollicking Girl" and "The Rich Mr. Hoggenheimer."

The Messrs. Shubert next engaged him as one of their stars. In "Nearly a Hero" and in his present piece, "The Girl and the Wizard," at the Casino, New York, Sam Bernard has proven to be one of their mainstays and best money makers. Walt.

# W. H. MACART AND ETHELYNNE

"A LEGITIMATE HOLD UP"

LYNNE BRADFORD

**United Time** 

# HILARION AND ROSALIE CEBALLOS

And their "PHANTASTIC PHANTOMS"

BEST REGARDS TO ALL

VAUDEVILLE.

(Continued from Page 36.)

standing that they return at once to-Europe or outside of this country. Thus, it will be made known that these attractions can be seen at this theatre only, a method prevailing at Koster & Bial's, and the distinction was impressive.

Assuming that Martin Beck is to be a figure of importance in the new era, he will undoubtedly sacrifice (if his present ambitions are held to until that day) the enormous income which can be derived from two performances a day. Hence, it is likely he will give not over three matinees a week, and I even anticipate Mr. Beck will resist the advantages of Sunday vaudeville and give special performances on that day, if not of a sacred order at least of an educational character. always assuming that Mr. Beck will sacrifice in this particular undertaking commercial calculations for the sake of artistic progress.

With the abolition of the "two performances daily," the principal barrier to great achievement is stampeded. He would be indeed a pessimist who would suggest a limit line with conditions prevailing such as have here been named. The programs not only would be wholly distinct from any yet offered, but it will be possible to present for years to come the necessary numbers without housing a single artist or "act" which had previously appeared in the local theatres of that day, excepting plays or productions.

Now we arrive at the important factor as to how Mr. Beck would make up his bills outside of the foreign attractions he would bring here, exclusively, for the new music hall. He could without difficulty have in every performance at least one of the famous stars of Grand Opera. Few would refuse, if not otherwise engaged, to sing one aria and an encore at the honorarium Mr. Beck would grant. Then there would be a scene, or even a

one act Grand Opera such as "Pagliacci" or "Cavalleria Rusticana," with stars equally as good as those heard in our great opera houses. Wagner's "Trilogy" is not impossible, and a symphony orchestra could be utilized as a permanent number of fifteen or twenty minutes duration. Our modern vaudeville impresario would probably figure that the comedy balance and surroundings for such numbers would have to be almost overwhelming, therefore he would undoubtedly have attached to the new theatre a playwright who could write comedies. These could be played by stock comedians as good as Mr. Frohman presents at the Empire. The star of this company need not be less distinguished than the best known.

Mr. Beck would of course have a ballet, upon a scale such as those raved over at the Empire and the Alhambra, London. He would also present a comedian in black face, for Mr. Beck is wise in his generation. He would even have this black faced comedian appear right after the grand opera stars. Who would he be? Perhaps Lew Dockstader. A number of a permanent character, for the new era could be created by the presentation of travesties on the current legitimate successes. These need not run over thirty to thirtyfive minutes. When a "hit" is struck no change of vehicle would be required during that season.

Then, the new manager (I fear to name Mr. Beek again, and wish to say the use of his name has been merely convenient to illustrate) would not hesitate to ask l'aderewski to appear for ten minutes. If the symphony orchestra is of a permanent character, the combination alone would end all pessimism, as to whether "\$2 vaudeville" would obtain.

With the attractions here named, to which would be added two or three intensely grotesque comedy or pantomimic features, the way would be opened for

an epidemic of great attractions, until the excursion from the highest type of legitimate theatres to the new music hall and back again, could be conducted with such grace and dignity that no announcement the new vaudeville theatre could make would create the least flutter. The only question would be as to how it were possible to present such a program at \$2 a seat?

#### ENGLISH HALLS.

(Continued from Page 41.)

choose to call them, travel from town to town in their own autos. Quite a number carry valets and chauffeurs. Some make the chauffeur double the parts.

A great many artists own their own homes and entertain lavishly. Marie Lloyd and Gene Stratton are two of the many.

It is an every day occurrence to see brother performers lend each other \$50, \$100 or \$500, something very seldom noticed in America. I am sorry to say that a lot of my brother Americans take advantage of this liberality and forget to repay their obligations. I know of one American artist that won about £300 (\$1,500) playing poker at the Vaudeville Club. He received the money and furnished a house with it. He returned and lost £20 (\$100), but never paid. Not only did he neglect to settle but he saddled moet of it onto Monte B ntley, an invalid, who cannot work.

The biggest "knockers" against American acts in England are the cheap little American turns that cannot make good on this side of the pond and they are airaid that you might relegate them into the discard over there.

Mind you, I don't say all of them do this, but still there are an army that do.
One pleasant feature is the real orchestras in England. Sixteen pieces is the minimum, and they are up to 50 and 60 in the Palace, Empire and the Alhambra

(London). I didn't know my music when I heard it at the Alhambra. It carried me off my feet.

The one glaring fault (outside of the rowdy gallery) is you have to carry your own "props" and property man in order to obtain the desired effect. This makes it very hard on sketch teams that require an elaborate set and assistance from off stage.

The orchestra men and leaders will not talk to you. You must engage a man to do the talking. The average acts run from three to five minutes in London, and from five to eight minutes in the provinces. That is a vital point for an American to remember. Another thing of importance is this, if you are going over with a chip on your shoulder and going to wave the flag you will have a long journey for nothing. The Englishman will not tolerate it any more than we would allow an Englishman to do the same thing over here. You will do far better by being gentlemanly, for as I said before, they are very courteous to artists in England, more so than in America. If you don't complain over here you certainly will have no reason to be dissatisfied with the social side of the footlights over there.

I have been going over every year since I sailed with "The Belle of New York" in '98. I'm going over again next summer to play and many more summers to follow. Next to New York. I like London.

THAT CLEVER CONTORTION ACT,

## The Be Ano Duo

"THE LADY WITH THE RINGS AND THE CLOWN IN THE BOX."

BLOUNT BROS.
"EMPTRODE OF FUR."
EIGHTEEN HINUTES IN "ONE."

MERRY XMAS AND

ND HAPPY NEW YEAR

TO ALL ENQUIRING FRIENDS

## HARRY L. COOPER

"HAPPY HEINIE"

Principal Comedian H. W. Q. SIM WILLIAMS' Attractions

VARIETY



# CHARLES KENNA

"The Street Fakir"

Playing the ORPHEUM CIRCUIT

DIRECTION
PAT CASEY





#### BIG JOE

Gathering his Troupe in to take back home to fulfill English Engagements

## JOE BOGANNY'S

## ROYAL TROUPE OF LUNATIC BAKERS

ALL COMMUNICATIONS TO

TOM SHAW, My

SHAW. My English Representative

18 ADAMS ST., STRAND, LONDON

THE TROUBLE IN BURLESQUE.
(Continued from Page 43.)

or four, then the next show will be so poor he is disgusted with burlesque.

There is no uniformity in burlesque construction, not as to method, but as to standard. Until a standard is set and held to burlesque can not receive the serious attention of the press it thinks it is entitled to and in a great many individual instances, deserves.

The water-spilling comedian with a slap-stick, who is given rein by an indolent manager to secure "a laugh" in any old way he sees fit, will not impress the daily newspaper reviewer as funny, nor a fit subject for him to "criticize." The critic will ask: "What is there in that to criticize?"

The manager is the responsible person for the neglect of burlesque. He fits out a show, and may surround an artist of much ability with a lot of wooden blocks. Other managers believe that the component parts shall fit the star. So much better for the star, if he or she is of the ambitious sort.

There are three kinds of burlesque artists; those going up, those going down, and those standing still. Those going up are entitled to all the credit they can receive, for their fight is being made against tremendous odds. Those standing still may be held back by environment, although other causes could contribute to this. Those going down are helpless, and will pass away.

Referring to the trade papers which do not dignify burlesque, Miss Clare forgot to mention that the trade papers have given burlesque sufficient attention to cause an almost reform in the nature of the performances. The trade papers have helped to improve shows by consistent criticisms. Not the least of this improvement is the better dressing.

The faults of burlesque were and are so many that they can not be remedied in a day.

Each season VARIETY has reviewed all the shows of both Wheels. I have seen perhaps one-half of these. Among them have been shows containing "artists" that I have never mentioned, or if mentioning, have not commented upon their portion of the performance. For they did not give a "performance." In no show under the sun excepting burlesque would they have tolerated as "principals."

If they were not worth the time that would be wasted by a trade paper reviewer giving any space to them how would a dramatic critic note their performance?

Acrobats who could never be actors under any circumstances; quartet singers who only tended to make themselves appear foolish while trying to be "principals"; song and dance people who were nothing else; all playing "roles," hurting the performance of someone else and continuing to keep down the merit of all, reflecting on those in the shows ahead and those in the shows behind.

There are the "comedians" who resort to anything or any "business," and the women who will work with them along these lines or "stand for anything" with the managers certifying to the whole thing. These, more than any one else in burlesque, drag the entertainment into disrepute and are keeping it there. If these people smear the name of "burlesque," the real artists in that branch of the profession must suffer and are the sufferers.

As for the term "legs," in speaking of the women in burlesque, "legs" were the backbone of the entertainment at one time. "Legs" held up burlesque literally as well as figuratively. When women in burlesque who are not associated with "tights" take on these and display their legs for the advantage it may bring to them or the box office, they can expect to be criticized for it, at least by me.

The "principal boy" wears tights; it is within her part. The chorus may wear tights (that should be a part of their stage work), but everybody in the show should not show their legs. Those who only give a glimpse of their ankles, if they can do something besides, will be the ones best thought of.

The use of the "spot" for an "audience song" has been answered by managers on the wheel circuits who have ordered the song out after the first show. Let a singer in burlesque introduce an "audience song" with some novelty to it, and no one will object. But there's no credit to the girl singing a silly "audience song" and securing applause because the spotlightman can throw his light upon a bald head, or into one of the boxes where the girl wends her way to be kissed by some fool fellow, the proceeding bringing an "encore"—not for the song or the singer, but for another bald head or another kiss.

The only "spotlight" song I recollect in vaudeville not having been "panned" in this paper is Alice Lloyd's "Lovelight," a novel idea at the time in that line.

Neither do I recollect VARIETY calling a vaudeville "cooch" dancer by any other name, whether it was an American or any of the foreigners who have done this under the guise of "art dancing."

Miss Clare must know, and everyone in burlesque is aware that the burlesque manager has made no effort to secure an exclusive "coocher." If he finds a girl in the chorus who can "wiggle" she is moved forward to a "specialty" with a raise perhaps of \$5 in salary—or a professional "coocher" secured, with a "reputation" for disgusting and lewd movements of her body.

There is no "art" in "cooch" dancing; whether it is in the grand opera of "Salome" or at Huber's Museum.

Burlesque will not be accepted seriously until it is made a serious business proposition, not a hazardous affair for small returns, among many varied-sided managers who think the box office is the thermometer for their shows, and know nothing else, not even about burlesque.

The greatest trouble just at present is that a few of this kind of managers are the leaders in the wheels; they can preach by the hour about "burlesque advancing," but their shows are the very worst in every way.

Sime.

MERRY XMAS TO FRIENDS AND ENEMIES.

## BUCKEYE TRIO

SANDY." "SKINNY" AND "LOUIE."

DAD'S
THEATRICAL HOTEL
PHILADELPHIA

Merry Christmas and Happy New Year to All

# MLLE. FREGOLIA

CHARACTER QUICK CHANGE A

BOOKED SOLID

ARTHUR GEORGES, Manager

ED BIEDERSTADT, Manager,
Majestic Theatre, Madison, Wis.
"Best drawing card that ever played Madison."



VIC HUGO, Manager.
Majestic Theatre, Cedar Rapids, says:
"The greatest act that ever played my house

## HARRY W. AND SIM WILLIAMS' ENTERPRISES

WILLIAMS'
"IMPERIALS"

"IDEALS"

Always Pleased to Hear from First Class Artists and Good Chorus Women

Address, Sim Williams, Enroute the "Imperials" or Rooms, 329-530 Knickerbocker Theatre Building, New York

IN PREPARATION FOR NEXT SEASON

WIII

WILLIAMS AND WALKER'S MINSTRELS

Colored Comedians, Singers, Dancers, Musicians, Communicate Above Address

AS IT LOOKS TO THE MONOLOGIST.

SIM WILLIAMS

t.

(('ontinued from Page 30.) idea, in and out of the profession, is that the monologist is the pet lamb of vaude-

"Pretty easy for you," I've had sketch people tell me. "Here I've spent a thousand dollars on my act; I carry four people, special scenery, costumes and props; and the act doesn't receive as much money as you—you who just change your coat, dab on a little rouge so that you won't look dead, and walk out in 'one."

But is it "pretty easy"? It is not only not "pretty easy," but it is not easy at all. If it were there would be more vaudevillans doing it and getting by. If it were people wouldn't spend the money they do on scenery and props and costumes. They would "change their coats, dab on a little rouge and walk out in one." Variety would lose its spice; the monologist would be abroad in the land; the average stage would measure twelve feet from "foots" to rear wall.

But meanwhile—pending, as it were, the actual visitation of this predicament—the curiosity as to how those of us who are now doing it really do it, is, like the poor, and the moving pictures, ever with us. It bobs up, this curiosity, in the most mexpected places and with the utmost serenity. I, for one, eatch it twice a week, at least, by letter.

"Could you give me a few pointers on how to become a successful monologist?" That is the usual query, taking various shapes and forms, of course, but almost invariably leading to the same end. "I am an ambitious young doughnut mouldar, desirous of going upon the stage. I have decided to be a monologist. Can you help me?" And so on, ad lib, vamp till ready.

It is all very much like (if I may be pardoned the re-telling of an "old one") the young man who wrote to a house selling athletic goods, after this wise: "Please send me a copy of your book, 'How to Pitch Baseball.' Don't delay, as I am to pitch in a game next Saturday."

Funny, isn't it? And yet a monologist is constantly being presented with indirect but conclusive evidence that the young man was entirely sincere. Ambitious beginners want to know in so many concrete words how to be a successful monologist, just as the young man in the anecdote seeks for information upon how to pitch baseball. As long as human nature remains the same-and you and I know that that will be for a long, long time vet-the student will seek a teacher. He will not realize that there are some things in this world which cannot be taught, but which each man must learn for himself, by steady, persistent effort.

I don't know how it is with my brothers in "one" (and Merry Christmas here and now to them all!) but the most ubiquitous query that reaches me is: "Where do you get your stories?" I can cover this broadly but decisively by an answer of negative quality: From any source I can secure them except from the act of another. The italics are used to emphasize a rule which every monologist should follow without deviation, and with unwavering fidelity. It is a rule which should be pasted in each man's hat, in the top of his trunk, in his date book—in every conceivable place, lest he forget.

There is no race in all this world more nierry than the Irish. No matter where

you find the Irishman, whether it is on the police force of New York or bossing a gang of Italian laboring men in Hindonstan, he has a cheery smile—and a story to tell. Melancholy and he haven't even a bowing acquaintance. And so he goes his merry way around the world. bringing light and laughter to every nation. His is the knack of seeing the funny side.

In New York and Brooklyn I count among my closest friends the Irish people. Being one, this is only natural: and when we clasp hands it is with the clasp of brotherhood which only Irishmen know. "The best part of Ireland," I heard a stage hand say a few weeks ago at the Alhambra, "is the Fourteenth Ward." Well, there, and in other wards in New York and Brooklyn, I count my personal friends among the Irish by the hundreds. Each one of these Irishmen has one to a dozen stories to tell. When I meet them about the town it's "Oh, Frank, an' did you hear the story they're telling about Mike Flynn-you know Mike?" And out of that may come something which, worked into tellable form for the stage, is a distinct addition to my act.

Indeed, I give credit without hesitation to my Irish friends for many of the best stories I have. More power to them!

The desire to tell a story comes at least once a day in the life of every normal man, whether he is Irish or not. Wherever men meet, after business hours, or even during business hours, someone starts the story-telling ball rolling.

But there are ways and ways of telling a story. Some men can put in a wealth of detail and string out their tale to great length, and all of it funny. Some, taking their cue from these gifted ones, make the mistake of thinking that the longer time they consume in reaching the point of their story, the funnier the point will be when they get to it. As a result they throw in endless boresome comment and incident until the point is killed.

These few general remarks are not aimed at those whose business it is to tell stories, my brother monologists; but to the man who tells 'em because he heard somebody else and they were funny when somebody else told 'em. You know the type. And it is generally conceded that the story-telling bug has the nation in its bite.

That is the reason, possibly, that the average man, seeing a monologist at a vaudeville theatre, thinks his work the easiest in the world. When he learns later that the monologist's salary runs into the several hundreds per week, while he himself gets less than a tenth as much for working at a desk eight hours a day, he is at first incredulous, then bewildered, then ambitious. It seem so easy!

Some years ago a master plumber came to me in Brooklyn, saying that the boys were going to have a little entertainment down at the hall. How much would I come for? I named my price. It was modest enough at that time, believe me. He looked at me fully a minute in amazement. Then he said:

"Do you realize, Mr. Fogerty, that I have men working for me from eight in the morning until 5.30 at night for four dollars a day?"

It was not in me to suggest that he have some of his men to do the entertaining

But I thought it.

When answering advertisements kindly mention VARIETY.

## The Standard Laugh Maker of Vaudeville



# GRACIE EMMETT

AND CO.

IN

"MRS. MURPHY'S SECOND HUSBAND"

Now in its TENTH SUCCESSFUL SEASON as a LAUGHING ACT OF MERIT

Under the Direction of

# PAT CASEY

GENERAL BOOKER

Long Acre Building, NEW YORK



"WATCH THE STEP"

## THE new "JERSEY LILLIES"

Conceded by Managers, Press and Public as the best laughing spoke in the Eastern Wheel JAMES "BLUTCH" COOPER and WILLIAM S. CLARK, Proprietors

"SHE'S A DARN FINE VOMAN"

## LEON ERROL

Producer of "The Jersey Lillies" Show in its entirety

## Fannie Vedder

"LUCINDA WRIGGLES"

"Gee, Blutch made me laugh."

JAMES AND LUCIA COOPER

Blutch as "Grouch"

Lucia as "Mrs. Mildman"

Bergen County by Plurality of 670,000

JAMES F. MACKEY

as "Sheriff"

The Clever Young Character Comedian

ROBERT M. JACKSON

As "Count Batiste"

The Little Ingenue

"AIN'T HE SCUTE"

## MISS STELLA CHATELAINE

As "Bertha Schmaltz"

## MISS PERT CROIX

The "Hick Gal" in "The Strike"

The Eastern Wheel's Big Sensational Hit

## ALF P. JAMES

Characters and Dialectician

KATE PRYOR

Ingenues and Comedienne

## MOVING PICTURES.

(Continued from Page 33.)

tangible might eventually be accomplished, but nothing really seemed to have happened.

There has been no sincere effort to "get together" and pull in any one given direction; no attempt at substantial organization has succeeded and so long as the affairs of the "Independents" remain in this chaotic condition just so long will they be considered lightly as an element of real opposition to the thoroughly organized and harmoniously working Edison-Biograph combination.

The main strength of the Patents Co. lies in the fact that they have standing orders which, save in rare instances, can be absolutely depended upon. While there is a two weeks' cancellation clause in all contracts made with Patents Co. manufacturers, these producers have practically to consider only the subject of the film itself, as sales of a stated weekly output for each member is assured.

Of the ten members of the combination eight manufacture in this country outright; two import films and of these two one maintains a factory over here for the purpose of manufacturing film from imported negatives. The eight native firms have standing orders of varying amounts running from 20 reels (the lowest) to 120 reels (the highest). Anyone who is a regular attendant upon moving picture

shows where "Trust" films are used may select out the best and worst of American manufacturers with only one guess allotted.

Naturally a vast amount of capital is invested, labor is employed in factories, rental agencies and exhibition theatres; actors are used in established producing stock companies, and if it were possible to estimate anywhere near correctly the numbers vitally concerned in the moving picture business, it would doubtless rank high in importance among employment giving branches of the show business.

The cost of film production has greatly increased within the past five years. At that time 50 cents a negative foot would be a fair average, but now the cost of film producing runs from \$2.50 to \$3.00 with rare instances when reels can be manufactured at \$2.00 per negative foot. The stock company idea was introduced among producers about four years ago. Few producers have a stock company with a smaller membership than fourteen people; some employ several more players, for in making two pictures to a reel of 1,000 feet the characters should properly all be interpreted by different people.

The stage managers who actually produce the pictures, rehearsing the people and working out picture ideas are well paid; one man in particular receiving \$259 per week and a percentage of the sales. Tha time and labor which must be devoted

to turning out a properly acted picture warrants the salary; and the acting members of the companies are entitled to sympathy if they are not well paid. They work under peculiar conditions, often being compelled to do such ridiculous things it is a wonder they remain on the job.

Latterly the "silent drama" is silent only photographically; for at rehearsals and during the action of the scenes which go to make up the films most of the actors therein conjure up dialog as they go along and talk all through the piece. One producer maintains that the experts in lip reading can tell by the film photographs just what the actors have said during the

time the picture was being taken. Doubtless in the case of many films it is a good thing for the welfare of the community in general and the moving picture business in particular that "lip reading" is an exceedingly difficult art and not a talent in general vogue.

These stock companies operate sometimes in studios which have been built purposely and are maintained by the various manufacturers; at least one member of the Patents Co. has a company in Florida working regularly in the production of a class of films which require the particular outdoor settings which nature provides in that locality.

Walt.

## Merry Christmas and Happy New Year

TO ALL FRIENDS, PROFESSIONAL AND NON-PROFESSIONAL

## HARRY ROGERS

Representative, YORK MUSIC CO., 1267 Broadway, N. Y. C.
MR. AL VON TILZER, Manager.

WANTED, Big Comedy and Novelty Feature
Acts to write or wire open time. Booking Thaila, Chicago; Jollet, Bloomington, Elgin, Aurora
and other houses in Illinois, Indiana and Iowa.

DOUTRICK'S BOOKING EXCHANGE CHAS. H. DOUTRICK, Manager Boom 29, 92 La Salle St. Ottoagu

When answering advertisements kindly mention VARIETY.

#### A SHOWMAN'S VIEWS

(Continued from Page 29.)

per cent. of the population of the town will attend the music hall. Unless the attraction is extraordinary, it must be painful to see the "first house" empty, the "second house" fairly filled and so on.

There are exceptions to the general operation of music halls in this country. The exception is the "young blood" in the managerial field which tells the story. The Managing Director of the biggest tour in London also conducts the Holborn Empire, part and parcel of the tour. He is a young man who started a tour single handed with a picture house; he has today more than twenty music halls and is about to open the largest music hall in London, the "Palladium."

The Provincial tours in this country throughout Europe are still primitive, with the exception of the Moss-Stoll Circuit, conducted on strictly business lines. All its departments, including the advertising (which can still be improved), is thoroughly systematized. Artists seem to be well satisfied to play this tour.

The booking of artists ln this country, especially in London, is a much more difficult problem than in America. The "barring" clauses, barring artists from playing within a radius of a mile from the music hall booked for, makes it difficult for a booking manager to place the artists so that they shall not conflict with previously made engagements. At the same time, the agent must consider if an artist plays more than one hall in a night; that he may appear in one music hall, travel to another, appearing there ln due time; a line of booking business unknown ln America. I do not know any one who could accomplish it without years of hard labor and experience.

This booking manager knows every act in Great Britain and almost every act on the Continent. He is the ruler and head of his department, and has but one managing director to look up to. Unlike American ways, English halls are generally owned by a limited company; conducted Ly a managing director, on whose board sit a number of other directors. The English halls permit the public to share in profits and losses if any. Very seldom will you find an English music hall owned by an Individual, as in America. The public can buy shares over here, a most excellent ldea I think. It spreads the interest and the welfare of the theatre and relieves an individual mind of a great deal of worrisome anxiety.

The only drawback, with some exceptions, is that sometimes directors will interfere with the managing director. One director may be a shoemaker, another one a brewer and the third a lawyer with not one knowing anything of theatricals. Some purchased stock, becoming directors; others are not even qualified as regards to holdings, securing the title or position through Influence. Not one may have an inkling of show business. Yet all want to interfere and have something to say. The managing director or his manager wants to book a certain act. He is restrained from dolng so because the wife of his "shoemaker" director had a letter from her sister stating that her brother-in-law's little boy was frightened and left the music hall some years ago while witnesslng the performance. A lawyer director

objected to one of the halls expending \$250 for advertising, after the hall taking almost double the amount of its usual takings.

The institution of directory of tradesmen and not theatrical showmen is a bad one. There are only two circuits over here, i. e., the "Moss-Stoll" and "The London Theatre of Varieties" whose managing directors have full control and do not permit opticians, brewers, contractors, lawyers and organ grinders to interfere.

Booking artists in this country is, as I stated, a very difficult problem, mastered by but very few. Yet it seems to be the ambition of every lawyer's clerk and motor oiler to do the booking. I know an experlenced man who has been appointed sole manager to one of the Provincial circuits: he was made so by two managing directors, both of whom know show business from "A" to "Z." The secretary of the company, a lawyer's clerk, never had any idea as to music hall procedure, let alone booking acts. He got the "booking bee" in his bonnet. A very pretty boy and liking the Idea of talking to the ladies In this profession he wished for power to book them. He interfered so that finally the managing director had to tell that bad boy to keep off.

"Graft" in this country, as far as I have seen in the theatrical business, is shocking. The Englishman points his finger of scorn at the many cases cited in the papers of American "graft" whereby millions are appropriated, to which I reply that the difference of appropriation is but in the amount. I maintain that if any misappropriation takes place in America, it is done for a sum which makes it worth while; while in this country it is done for sixpence.

There are men over here connected with the executive departments in music halls who could not belong to a company of street sweeps in America.

Another unique Institution is the "local manager" of a hall. His salary ranges from \$10 to \$25. He is an autocrat in hls way; ln full dress every evening, while in the day time he washes the windows and posts the bills. He would like to be polite with the patrons of the hall, but he must not for fear the patrons will not consider him the manager. He is not allowed to use his own judgment. It is a good thing he is not-for he has none. There are some exceptions: but calling him "manager" is not the proper title, for he has no authority aside from the one laid down to him in black and white. With but very few exceptions he is not even permitted to change the program-this is a matter which requires improvement in this country.

Companies should pay the "local manager" a good salary, but they must pick out different men, men with experience. Then they should be given a certain amount of authority as to the running of the show in general.

Aside from this, music halls are conducted on business lines and they prove in most cases very profitable investments. There is, at this present time, very little "smut" introduced in music halls and the public are beginning to realize that music halls are capable of giving the same refined and clean entertainment as a theatre.

## "CHALK" SAUNDERS

## I. H. HERK

Presents

## EDMOND HAYES

Supported by

MARCELINE MONTAGUE
MARIE JANSEN
IMOGENE MANSFIELD
LAURA HARVEY
JAMES COLLINS
BILLY BETTS
ARTHUR LICHTY
GEORGE DUMONT
AND A BEAUTY CHORUS

In

# "THE UMPIRE"

CHAS. MILLER, Musical Director
CHARLIE CARY, Carpenter
CHAS. DONOGHUE, Manager
FRANK GORMAN, Electrician

## Philadelphia NORMAN JEFFERIE

**Philadelphia** 

## WITH A LINE OF REAL GOODS

## **ECKERT and FRANCIS**

"The Aristocratic Comedians"

## LE ROY

Character Impersonating Marvel

## The HEIM CHILDREN

America's Greatest Juvenile Comedians

## **CURRAN** and **MILTON**

In "A Rural Scream"

## KANE and KANTOR

In "The Interrupted Honeymoon"

## **BOULDEN** and **QUINN**

The Merry Men of Music

## MORGAN and CHESTER

"Just for Fun",

## GEORGIA NELSON

"The Classy Girl" in Sassy Sayings

## JAMES R. WATERS

Inimitable Character Comedian

## MARTINETTI and SYLVESTER

"The Boys With the Hairs"

## MILLER and MACK

Just Dancing

## FIVE MUSICAL MacLARENS

Feature Dancing and Melody

## COTTER and BOULDEN

"Whips in Bits"

Al. White's

"FOUR DANCING BUGS"

## BRADY and MAHONEY

"The Fireman and the Foreman"

## McDEVITT and KELLY

Just Can't Make Their Feet Behave

## ROBERTS and FULTON

"Sis and the Gladiator"

## COWBOY WILLIAMS

The Cannon Ball Fiend

For Open Time ORMAN JEFFERIES Philadelphia

## COLUMBIA AMUSEMENT COMPANY

Playing only the Recognized Burlesque Attractions

#### Officers:

J. HERBERT MAGK.

President

JULES HURTIG.

Vice-President

L. LAWRENGE WEBER,

Treasurer

SAM A. SGRIBNER,

Sec. and Gen'l Manager

#### Directors:

J. HERBERT MACK JULES HURTIG

SAM A. SGRIBNER

L. LAWRENGE WEBER

GHAS. H. WALDRON

R. K. HYNIGKA

**GHAS. BARTON** 

Office: 1547 BROADWAY, NEW YORK

Acrobatic Dancing Girl

The Singing and

VAUDEVILLE

ADDRESS CARE VARIETY

THE GERMAN COMEDIANS

Playing the Orpheum Circuit

ELECTRICIAN

for P. G. Williams' Greenpoint Theatre

A recognised high-class standard attraction for vaudeville and club work. Latest popular subject:
"PANAMA and the CANAL."

MY ACTS ARE ALWAYS WORKING!

I HAVE WRITTEN SUCCESSFULLY FOR

CARSON and WILLARD **EVA TANGUAY** 

on Comedienne of Vau ALF. GIBSON, The Minstrel. Now appearing in my act, "The Dutch in Egypt." TOPACK AND WEST.

And others famous in vaudeville.

NHOL

WRITER OF

SKETCHES, MONOLOGUES AND SONGS. 114 NORTH 61st STREET, PHILADELPHIA

## A POPULAR SINGER OF POPULAR SONGS

IT TAKES A DANCER TO TEACH DANCING

acts I have produced: Al. White's "De "Dancing Belles," The Clever Trio. Many others. ALL WORKING-ALL HITS. DANCING ACADEMY, COLONIAL THEATRE BUILDING, PHILADELPHIA

MANAGER, CHICAGO OFFICE, TED SNYDER MUSIC PUBLISHING COMPA

THE SEASON'S GREETINGS

163 West 34th Street, New York Furnished Rooms Only (Tel. Murray Hill-3448).

THE MISSES PAULINE COOKE AND JENNIE JACOBS

CALL ON ME WHEN IN CHICAGO

# WILLA HOLT WAKEFIELD

**PLAYING** 

## THE TROPICS

JANUARY, 1910

## MORRIS' TIME

FEBRUARY TO APRIL, 1910



## LONDON ENGLAND

MAY AND JUNE

"There are pianologues and pianologues, some entertaining and some annoying, but Miss Wakefield is an entertainer who requires some new term to classify her. Perhaps one day a performer may be like Miss Wakefield, but there is none now."—"Morning Telegraph," New York.

#### HOLD-UP NEWSPAPER MAN.

(Continued from Page 34.)

way into the old style entertainment, or if any number of innovations have bobbed up, the manner of dealing with newspaper publishers and editors has not changed in any important particular. A "contracting press agent" is employed, sent along, usually, with the "No. 1" advertising car, and his duties are to contract for display advertising with the daily papers (sometimes a weekly or two) in the various towns where exhibitions are to be given. they appear. The average newspaper owner hails them with delight, as they save composition and are little trouble to handle.

In contracting for this advertising the agent is sometimes instructed as to the amount he shall expend; sometimes the matter is left entirely to his judgment—but he tries, if possible, to stay as far as he can under an expenditure of \$150 per day, on an average, for the season through. One "stand" will cost more, another much less, but the agent tries to keep the expense as low as he can.

This keeping the money down, cutting as closely as possible, and getting away cheaply has been going on for years; season after season newspapers, as a body, have each year received less money. The agent who can get out of town, having spent the least possible, is considered by circus proprietors as the best man they can get for the position of newspaper contractor. Newspaper owners have a different opinion, and from that conviction has sprung the "hold-up" man.

Saginaw, Flint and Kalamazoo, Mich.; Terre Haute and Richmond, Ind.; Memphis, Tenn.; Spokane, Wash.; San Francisco and a few other towns throughout the country have newspapers which "hold-up" the circus press agent. For several years there was a combination among all the newspapers in Wilkes-Barre, Pa., to make the circuses "come across"; but the sale of one of the papers to an outside man "busted" the combination, and the two men who remain of the former triumvirate admit that they are ashamed of themselves for having used the bludgeon.

Upon arriving in town the press agent makes a preliminary visit on all the papers, calling first at the business office to obtain the rate and then going to the city editor for the purpose of securing a "notice" of his show's coming. The agent tries to avoid committing himself as to the amount of money he expects to spend with each paper. In this he is governed by the immediate conditions in each town. Having obtained the rates, he then goes to the advertising car, "lays out" his advertising and takes it up-town, with an order for cash and the amount of tickets he has promised to the business office.

Conditions are never exactly alike in any two towns; there are angles and complications arising daily, and as the agent has only one day to a town he must act promptly, but with discretion, according to his own judgment at that time. A day or a week may change a situation; a slip of the tongue or a careless word may complicate matters almost beyond untangling. Day in and day out the newspaper man is trying to obtain all the money and tickets out of the circus that he can; and the agent is trying to keep him from doing it. If the newspaper owner is not

satisfied with his appropriation the agent must try to convince him that he should be.

The "hold-up" man makes it more difficult. He tells the agent he must spend a certain amount or nothing at all. The paper will not touch the circus advertising unless the "hold-up" man's demand is met in full. He explains that the circus comes into town, upsets business for a whole day, stops retail trade, disorganizes the community and takes out of the town and county thousands of dollars which will never return. The "hold-up" man simply demands his share of the spoils. Some times that share is as high as \$300 in money and tickets; sometimes it is only \$50-but whatever the amount the agent must take it or leave it. The wise little press agent "ducks" the whole proposition and reports to his general agent the condition of affairs.

It is a remarkable thing that the "holdup man" is generally of the same physical type; tall, robust, handsome, forceful in his argument and away from his place of business as companionable and likable a man as one meets in a month's travel. But he will have his "pound of flesh"; sometimes he gets it—sometimes he doesn't.

Out of the circus man's desire to cut advertising appropriations grew the "holdup" man, and out of the "hold-up" man has grown several State newspaper associations fundamentally organized for the purpose of combatting the circus press agent-that genial type of man who is born and not made. He mounts the editorial stairs, beams upon the city editor, and the work of stealing space for his attraction begins instanter. The men in the business offices say that circuses get many times more columns of free reading matter than they are entitled to, as compared to the amount spent for advertising. The circus agent answers with the statement that circus tickets in abundance are given as an exchange of courtesies.

With a view to justifying conditions in the business and editorial rooms Illinois. Iowa and Indiana newspaper publishers have organized State associations. They meet in winter and "pan" the circus agent to a frazzle. They resolve to take no tickets, charge for reading notices and "hold-up" a circus wherever they can. But summer comes and with it the sunvecircus agent. In most cases the cold weather resolve is forgotten.

There are a hundred sides to the question; too many to discuss even if it were within the province of this article. Arguments there are for and against the present system; and instead of coming closer together the circuses and newspapers are growing farther apart. The whole issue hinges upon the fact that no two newspaper owners conduct their property alike; there is no universal policy for conducting the newspapers of the country. But in time, as sure as time elapses, the entire system is going to be changed, and circuses will get along without newspaper advertising. That could be done now if the circuses wanted to: for as has been said the circus is at present an honorable institution, conducted on business principles and need have no fear of the revengeful methods of the "holdup" man, or the loss in publicity which accrues from present day methods of dealing with the press. Walter K. Hill.

## THE REAL AMUSING SONS OF THE DESERT

UNDER THE MANAGEMENT OF THE

## FAMOUS ARABIAN IMPRESARIO SIE HASSAN BEN ALI

## The Royal Moorish 16 Berber Arabs

Being my latest Novelty organized in the City of FEZ, MOROCCO. They made their first appearance in the Casino, Paris, December, 1908. Their remarkable Success carried them to Barcelonia, Spain, in the month of January, 1908, and from there they went direct to Alhambra Theatre, London, England, for 7 weeks, receiving the largest Salary ever paid to any Arabian Company.

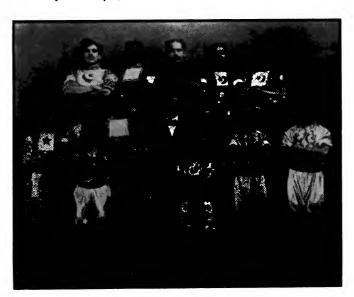
#### Agents Offering my Troupes for Reduced Salary will not be Recognized

Managers desiring to engage any one of my Troupes for 6 Months or more I can arrange special terms for long Season. The Royal 16 Berbers now playing at Havre, France; November 11th, Turin, Italy; December 1st, Nice, France. Open time March, April, May, June, July and August, 1910.

#### THE ORIGINAL TROUPE OF FEZZAN 14 ARABS

Who built a remarkable reputation in Europe for Rapidity and Quickness and have  ${\bf NO}$  EQUAL IN THE WORLD.

Salary for this Troupe in Germany 8,000 marks, or 7,000 francs, per month, with railroad fares from Berlin or Paris, and for England, 80 pounds sterling weekly. The FAZZAN TROUPE is now playing at Circus Sidoli, Munchen, Germany. This Troupe has been reorganized with better and highly qualified Oriental Artists, including two famous Arabian Musicians, Singers and Dancers. This is the most remarkable Oriental Sensational Acrobatic Performance in existence. Open time April, 1911.



## THE FAMOUS TOOZOONIN TROUPE, 10 ARABS

Universally known in America to be the most remarkable Athletes in the Amusement Calendar. This Troupe played One Hundred and Sixty-one Weeks over the Keith and Proctor's Circuit, rebooked in the same Circuit for Season 1909 and 1910.

There are 8 other Arabian Troupes in Europe and America, besides my 3 Troupes mentioned above, but their work, and terms are quite different to mine, therefore, please AVOID MISTAKES and REMEMBER THE NAME OF

## SIE HASSAN BEN ALI'S ARABS, whose reputation stands

Guarantee for the Best Oriental High Class Specialties. Respectfuly Yours,

## SIE HASSAN BEN ALI

Permanent Address, LUNA VILLA, CONEY ISLAND, N. Y. (U. S. of A.)

## THE PICQUAYS

(MAURICE AND ETHEL)



## In Their Refined Acrobatic Entertainment

In which Mr. Picquay introduces his famous "upside down" buck and wing dance. The only artist performing this wonderful feat.





UNDER 1HE DIRECTION OF

## PAT CASEY

## What the English Press said about



AND

## With their "When Hubby Missed the Train"

"SCOTTISH REFEREE," October 1st, 1909.

. are appearing with great success, their 'business' being thoroughly amusing."

BIRMINGHAM DAILY POST," Oct. 5th, 1909.

"... a clever study in connubial repartee which evoked much amusement. It had a droll ending in a skilfully contrived stage effect representing the 'hubby' chasing the train which he had missed."

"BIRMINGHAM GAZETTE." Oct. 5th. 1909.

". . . create much laughter by their clever presentation of a new sketch, entitled 'Why Hubby Lost the Train.'"

"BIRMINGHAM DAILY MAIL," October 8th, 1909.

"Arriving at the station just in time to see the train depart without them, the couple alt down on their portmanteaux and indulge in mutual recriminations of a very annualing kind. Indeed, the house' was in a roar of laughter the whole time the pair were reviewing their domestic folibles."

"BIRMINGHAM OWL," Oct. 8th. 1909.

"Why Habby Lost the Train' is the title by which McMahon and Chappelle choose to designate their act, and if the audience could have had their way on Monday night, a good many hubble would have done ditto. for they seemed loth to lose sight of these most delighting thumorists."

"MANCHESTER COURIER." Oct. 12th, 1909.

"When a man and a woman, having missed a train, sit down one portmenteau and induige in ten minutes' repartee on those reminiscences which form the stock-in-trade of ill-matched couples, and do all this in front of an audience, some responsive chords are sure to be struck in the memories of onlookers. At the Hippodreme last evening McMahon and Chappelle furnished this diversion, and it is to the credit of their fertility of resource that their rejoinders to one another never lacked in piquancy during the time they were on the stage. The turn is both clever and out of the ordinary, on both of which counts the couple deserve congratulation."

"Tile STAGE," Manchester, Oct. 14th, 1909.
"A pleasing and amusing turn which is novel and deservedly popular."

"SUNDERLAND DAILY ECHO," Oct. 19th, 1909.

"received by the large audiences at both houses with great enthusiasm. McMahon and Chappelle deservedly head the bill. Their performance is quite unique, and their witticlsms kept the audience in continual laughter."

"NORTH MAIL," Oct. 19th, 1909.
"McMahon and Chappelle occupy the chief position, in a laughable sketch."

"LEEDS EVENING POST," Nov. 2, 1909.

"A novel and at the same time one of the most effective turns seen for some time is that of McMuhon and Chappelle, whose patter in 'Why Hubby Lost the Train' is crisp, clever, and effective in the extreme. The saturnine drawl of the husband and the acid rapidity of the wife make a most humorous contrast."

"LEEDS EVENING NEWS," Nov. 2, 1909.

'McMahon and Chappelle are two of the quaintest Americans who ever crossed the water."

LONDON "MUSIC HALL."

"LIFE is not ungenerous in its compensations to the patient soul, as none is better able to testify than the regular attendant at variety theatres. He needs all his patience—not 'arf. They reveal so little that is new and also noteworthy. Not long since, one was idly turning over an album of Middlesex programmes. Some that were dated in the early 'seventies might easily have been reconstituted, as to their fashion and their factors, at a West End hall, on Monday night—so enduring is the health and popularity of some comedians, so little change is there in the public taste. Rnn over the novelties of this season, and you must admit that almost every one does no more than attempt a sensation that thrilled our grandparents. Protean artistes, poseuses, outrageous dancers—you will find them all in the Middlesex programmes; elevating missionaries from the 'regular' theatre in pienty, likewise an actress who gave excerpts from popular plays, and a 'refined' musical entertainment that is not 'refined'? There is nothing new under the sun; and least of all original effort in the manufacture of music hall programmes. So, when such an effort is to be noted it stands out more conspicuously.

"Our reflactions are insulted by a little comedy enacted daily and nightly at the Colleann by

"Our reflections are inspired by a little comedy enacted daily and nightly at the Colleenm by Mr. Tom McMahon and Miss Edith Chappelle, entitled 'Why Hubby Missed the Train.' Some years ago a form of dialogue was introduced to music-hall programmes technically known as cross talk, actually a laborious vulgarity of retort—quick, staccato; sometimes of a showy smartness, but of a disposition to become most tiresone. We suppose 'Why Hubby Missed the Train' might come within the category of cross-talk. If so, we freely forgive all the crude clowns, for whose verbal, mud-slinging these delightful artistes now make atonement. It may be that if the dialogue of Why Hubby Missed the Train' were set down in black and white, some of the repartee would prove to be reminiscent, and some a little laborious. All the more credit, then, to the artistes who carry it off so finely. They have the assistance of that special scenic environment for which we have fourth so untiringly these many years—first grudgingly conceded to spacious acts, now increasingly ought so untiringly these many years—first grudgingly conceded to spacious acts, now increasingly

"To the door of a raliway station come two belated travellers, typical members of a poor dramatic company. The smartiah, ahrewish woman reproaches her husband. But we weren't so very iate," he protests, wearly depositing a trunk on the ground, drawing from his pocket a paper, and setting to work most philosophically to employ the half hour on his hands. The woman seats herself at the other end of the trunk, and then the wordy warfare begins. Neither disputant speaks above conversational tone. It is just a slow fire of recrimination between bored, embittered people. Sometimes the interval is so long you might count. At the Colliseum the other day a curious thing happened during such a pause. The audience hurst into laughter, grew silent, again considered the joke, and again uttered a spontaneous roar. A snatch of song and a clever dance end the act. The work of McMahon and Chappelle has that rare quality of distinction which is almost invariably absent from variety. What might be a mere comic 'turn' becomes a finely finished comedy. For incongruous 'make up' two clever, interesting studies of character are substituted. Repartee of the 'Your're a liar, and I'm a gentleman' sort gives way to mordant wit. We have never doubted the native worth of mnsic-hall art. But the harbaric days of the rough diamond are too long. The time has come to cut and polish and suitably set the gem." "To the door of a railway station come two belated travellers, typical members of a

McMahon and Chappelle appeared before the Prince and Princess of Wales on Feb. 3, 1909

## HOME AGAIN, Playing the MORRIS CIRCUIT

Address Care VARIETY, NEW YORK

# THE CAMEDY THE CAMEDY THE CAMEDY Funniest Comedy Bar Act Ever Shown ALL COMEDY

JUST ONE LAUGH —AND A BIG ONE



HAVE MADE PEOPLE OF EVERY NATION SHRIEK —DOING IT NOW

SOLE DIRECTION

## PAT CASEY

Long Acre Building, New York



## WALSH FRANK E. LYNCH

.

"HUCKIN'S RUN" CO.



Booked Solid to June 4th, 1910

**Route Always In VARIETY** 

Sole Representative

## PAT CASEY Long Acre Building New York City

#### Route CHFIELD of the Sketches, by WIII M. Crossy "MAG HAGGERT In the series of Week of Week of City. Theatre. City. Theatre. City. 1909 24-New Haven, Conn. July P. O. ADDRESS. Dec. 18-Indianapolis ... Grand. Week of City. ST. FRANCES HOTEL. 7—Boston Keith's 14—Albany Proctor's 21—Scranton Pol's 28—Chicago Haymarket. .Keith's. SAN FRANCISCO, CAI 1911 " 27—Greenpoint, N. Y. . . . . Greenpoint. Oot. 4—New York . . . . . . . . . . . . Colonial. 1—Louisville ... 8—Evansville ... 15—Memphis, Tens 22—Memphis ... 23—New Orleans 5—New Orleans 13—Travel. 30—Detroit 11-Bro 7-Travel. klyn .....Orpheum Mar. 18—New York ......Alhambra. 25—New York .....Hemmeratein's. 1—New York .....Bronz. apolis ....Orpheum. " 28—New York Nov. 1—New York " 8—Rest a week. " 15—Washington ... " 22—Newark, M. J. " 29—Wilkes-Barre Dec. 6—Detroit ... " 13—Rochester, N. Y. " 30—Buffalo " 27—Toronto 20—St. Poul .... 27—Travel. Sept. Feb. ...Chase's. Proctor's. ...Poli's. April Temple. Shea's. Shea's. O. H. 66 May 6—Travel. 15—San Francisco 22—San Francisco 23—Oakland 5—Oakland 12—Los Angeles 19—Los Angeles 26—Vacation. Chase's. -Des Moines, Ia -Sioux City, Ia. Orphe 30—Sioux City, II 6—Omaha 12—Kansas City 20—Kansas City 27—St. Louis 4—Milwaukee 11—Chicago April Nov.

## SEASON'S THE GREETINGS TO

At HAMMERSTEIN'S, New York City, DECEMBER 13.
Regards to JOE PINCUS UNITED TIME C P. S.-My, how they have grown! Commission to PAT CASEY

AGENT WITH THE SHOW.

1910

Jan. 3-

(Continued from Page 52.)

mile, after telling you his real name. This has more to do with business than ne imagines as many a farmer relies on he newspapers for weather prophets. He may get them, but usually not.

What is a press agent for if he does ot get stories in the papers? And vet trange and unbelievable as it may seem here are editors of weekly papers who ave absolutely no thought of this.

There is one person who is always ighly indignant. He is the one who, by ome error in the giving out of tickets, as a bad seat. He usually does not see nyone to vent his spleen on that night o he tries it in the papers. That has appened to every show, although this seaon "Buffalo Bill's Wild West and Pawnee Bill's Far East" get away without a ingle derogatory notice. But it is not leasant to read in the paper that followng morning-and know that every one vith the show will surely read that particlar story-that " car-loads of suckers vere taken out to the show last night."

But it has been done. It does not matter vhat kind of a show is put up when an mmense aggregation is being transported rom town to town every day, there is liable o be a slip in something which the overealous newspaper man may drop on as is meat. Great care was taken to preent this with the show, but it happened ometimes, and that kind of thing makes he press agent gnash his teeth.

Therefore the utmost care is given by he good press man to the after-notices. lie better they are the better show the xhibition has got to get crowds. No nanager fools himself to the extent that he papers are not of the highest imortance.

In Charleston, S. C., this season many f the accounts in the papers were taken nto consideration in the writing of a audatory story of the show, and it was aid therein that reports of the show in he press stated that nobody had gone way dissatisfied and that thousands had been turned away in different places. It is this testimonial of the show that counts for gold when the exhibition is on the road; one or two caustic articles will do more harm than anything a thousand persons say. The flattering account or the story, filled with praise is hardly ever read by the show people, but when one sarcastic word is printed about the exhibition everyone tells the press agent about it the following morning.

Last season a man who owns, or owned (I don't think the paper is running now) a weekly paper, saw fit to say that everyone who had been to the show had been "stung," and that the press agent with it was everything but a murderer and a bank robber. And all this was caused because he did not receive six extra seats and some advertising.

The so-called editor sent out copies of the paper to all the officials of the show. The manager received one and he said that it was a vile article, and took it seriously. Col. Cody received one and as he threw it into the waste-paper basket, said: "Someone's trying to roast you, Hall."

The paper did not have a circulation of more than a hundred copies a week, and yet it gave me a great deal of trouble. So the life of the press man back with a big show is not all tea and cakes, and vet he can't afford to give all that's asked of him.

But ruses are resorted to that please the management and please the lowly press man. In Dallas there is a morning paper with a wonderfully good circulation, but which the show cannot possibly get into, without first having a substantial interview with the business office. Then they are willing to print anything that's good news. It was Sunday and a story had appeared of the arrival of the show. That had been well covered and the business manager informed the press agent that it was all the show could ask for while it was in town.

"We only want news," said the B. M.

He got it the next morning to his own surprise for the press agent placed in a racing auto a cargo of redskins and then

bribed it to go slowly and skid enough to turn the bunch out. Half a column! And the other papers wondered.

Every now and again I have lost an Indian, usually somewhere around an Indian monument and then forgot to find him. I have made Buffalo Bill's horse stumble, and only his fine riding save him, and then, too, on one memorable occasion I took off part of his moustache and imperial-in print.

The last story happened when the show was in St. Louis. Cody told me that he had had a narrow escape with a new gun.

"Nearly scorched my face with the backfire." he said."

The next morning told the harrowing tale of Cody having singed part of his imperial and part of his moustache-how he would look without either, and how he had had to cut the other side to even things un. It went from east to west, and the head on the story that came back from Boston read: "SHAVED BY GIIN-POWDER."

It becomes second nature for the press agent to look for the crowded train which all the people are going home on from the show, and it isn't always as cool as it might be on those occasions; many of the patrons of the railroad have forgotten their morning bath. Then the train may be switched on a siding for an hour or so, during which time the press agent is supposed, by the other members of the show, to be having a most hilarious time. Too late for dinner at the American plan hotel, and many are the times he has to eat at one of the most obscure and forbidding Italian lunch counters. He has to carry money with him and fears getting robbed; he has to lug cuts if he really wants to do his work to please himself, and he has to be up until three or four a. m. and it is wondered why he is not on the lot at six a. m.

"Not a d---- line do you get in the paper," said a man in a Canadian town. In less than half an hour he had consented, not with the free use of tickets, as he did not get an extra one, to permit the paper to print a column. The P. A. has to be diplomatic and try and keep his temper. It is acquired instinct with him to be careful of his employers' goods—the tickets-and it hurts him just as much to be taken advantage of as it does the managers when they see the number of tickets he has given out for the day. But he meets the men who write and the men who have ideas, the men who are a stronger brotherhood, almost than any fraternal organization, who will do their best for a brother in the prefession, and who only demand to be treated as gentlemen.

P. G. WILLIAMS' THEATRES, GREATER NEW YORK.

May 6-

A cub press agent with a circus walked into the office of Hunt McCaleb, of the Fort Worth Record last year.

"I'm the press representative of the shows," said the young and well garbed young man, striking a pose that would have made an excellent representation of a fashion-plate.

McCaleb looked at the young man's heels, his toes, his waistcoat, and then his hat Then he went up and down again with his keen eyes. The young man assumed a less rigid attitude, and the editor quoth, "The Hell you are?"

Then that young man went on to tell much about what he had expected and was told firmly to go to the reporter's room where he might be fixed up. Oh! you hear of some of them along the line.

But you hear of the others, Dexter Fellows, Jay Rial and the real men who are liked and loved by the men they meet, who go into a newspaperman's offices where they like to stay and talk to him, who are not with them for the sole purpose of getting stories. but who, in that way, can get more than the terribly conscientlous person who drops in, spends the allotted time and then trots.

There are not many press agents back with the show who are millionaires (?) but there are some who have made millions if their space were only totaled up. And after all there are more horrible ways of making a living than by relying on a substantial and interesting imagination. backed by good-fellowship and diplomacy, and that sixth sense of "seeing a good

Cable Address, "Durando, New York"

Telephone, 1425 Bryant

## PAUL DURANE

INTERNATIONAL

## VAUDEVILLE AGENT

**ROOM** 312

LONG ACRE BUILDING

TIMES SQUARE

TELEPHONE 2207 BRYANT

YORK, N. Y., U. S. A.

Exclusively Booking the Following High Class Vaudeville Attractions:

LINA PANTZER and CO. THE 5 MUSICAL AVOLOS SELMA BRAATZ TONY WILSON and MISS HELOISE THE SISTERS AMOROS MLLE. FREGOLIA **ELSIE BOEHM** THE MIMIC FOUR THE ZANETTOS TOM and EDITH ALMOND SAMAROFF and SONIA **GRIFF** THE 6 BONESETTIS **CARLETTA** BERT COOTE and CO. HARRY SEEBACK and CO. THE BALIOTS **VERDI OPERATIC QUARTETTE** 

PAUL DURAND TRIO **BARTHOLDI'S BIRDS** THE NIXON-OKITO TROUPE **ERGOTTI and LILIPUTIANS** THE ONLAW TRIO CHASSINO THE ALEXANDROFF TROUPE LES SILVAS DE DIO'S COMEDY CIRCUS MLLE. MARTHA THE HAVELOCKS JOSIE O'MEERS and CO. LEON ROGEE ALRONA-ZOELLER TRIO MAC RAE and LEVERING MLLE. NADJE JACOB'S DOGS **MLLE. SOLITA** 

CAN HANDLE A FEW MORE COMEDY ACTS PREFERRED

MUSICAL ACTS. GIRL ACTS and SKETCHES ALSO SOLICITED

Special Attention Given to New Acts

Correspondence in English, French and German.

# WANTED HIGH SALARIED ACTS

TO STOP AT



## Chicago's "ONE" Professional Home

## **SPECIAL WEEKLY RATES**

EXCELLENT FOOD

**EXCELLENT SERVICE** 

**EXCELLENT ROOMS** 

EXCELLENT MUSIC supplied by Henshel's Orchestra

and a Bill of Headliners Every Saturday Night ("Performer's Night") staged under direction of J. A. STERNAD

## Nearly All the Good Artists Are Here—Join Them

J. K. SEBREE, Pres.

ROY S. SEBREE, Gen. Mgr.

# THE ESSENCE Firmly Established as Headliner and Personal MIS Direction of

REFINEMENT Vaudeville's Leading Office Attraction IVA

STILL THE TALK

## AUFMA

Pennsylvania's Largest Booking Agency

Meritorious Acts can secure TWENTY WEEKS OR MORE MANAGERS who are DISSATISFIED with their Bookings WRITE

Suite 403-404 Odd Fellows' Temple, Philadelphia, Pa.



finished a most SUCCESSFUL 15 WEEKS on the SUL-LIVAN & CONSIDINE CIRCUIT. Now enjoying buckets of joy with her Feline pets at her home, Oak Lodge, Cedar Manor, Jamaica, N. Y.

Playing the WILLIAM MORRIS CIRCUIT

## George

ENTERTAINMENT EXPERT

ESTABLISHED 25 YEARS

8 New Coventry St.,

London, W.

Tel. Gerrard 6348.

Cables "Confirmation, London

**MERRY XMAS** 

## JAMES PLUNKETT

Act Wanting Hustling Agent

Address me.
LONG ACRE BUILDING, Times Square,

A Merry Christmas to Everybody

Elona, The Squaw Girl,

Vaudeville's **Most Artistic** Indian Girl **Impersonator** 

**B. F. MUCKENFUSS** 

A. E. MEYERS

THE INCOMPARABI

FOR
DEWEY, STAR, GOTHAM, FOLLY - BROOKLYN - COMEDY (Our Own Theatres). FOX VAUDEVILLE BOOKING EXCHANGE DEWEY THEATRE, NEW YORK

Merry Christmas and Happy New Year to all

ECCENTRIC JUCGLER

"Pete" Wagner

TALKANDSONGOLOGIST.

Open for Clubs, etc. 145 West 187th St., M. Y. C.

'Phone, 3997 Morningside.

**KATHERYN PEARL** 

THE ENTERTAINERS OF QUALITY

#### AL H. WESTO IRENE YOUNG AND

A MERRY XMAS AND A PROSPEROUS NEW YEAR.

## EVA TAYLOR



## AND HER PLAYERS

IN THE PICTURESQUE COMEDY NOVELTY

## "DREAMONA"

BY

LAWRENCE GRATTAN



## NOW PLAYING ORPHEUM CIRCUIT

## PRESS COMMENTS

Eva Taylor in "Preamona" entertains largest audience of vaudeville season.—St. Louis "Republic."

As clever a stage drawing as you would see in the big houses of real "legit."—St. Louis "Globe."

Beautiful little comedy staged in rich and picturesque manner.—Cincinnati "Tribune."

It is just what the program calls it, a comedy novelty.—St. Louis "Times."

In "Dreamona" something really novel and unexpected is achieved.—St. Louis "Globe."

ected is achieved.—St. Louis "Globe."

The fun is irresistible.—St. Louis "Post."

The fun is never forced on the audience.—St. Louis "Globe."

The idea is out of the ordinary.—St. Louis "Globe"

Followed with interest and applauded lustily.—Cincinnati "Tribune."

Scenery evoked salvos of applause.—Chicago "News.".

Miss Taylor is both beautiful and clever in the peculiarly contrived sleep-walking scene.—Cincinnati "Tribune."

Miss Taylor brings a strange little one-act surprise to the Columbia.—St. Louis "Republic."

Miss Taylor's work lifts her out of the rut with hundreds of others. She avoids burlesque and plays comedy.—St. Louis "Star."

Miss Taylor possesses talent of the highest order.
—St. Louis "Globe."

Miss Taylor's somnambulistic trance is a clever study in quiet acting.—St. Louis "Republic."

Miss Taylor has a charming personality.—St. Louis "Globe."

"THE SCALAWAGS," a comedy by Lawrence Grattan, (leased to the Orpheum Producing Company.)
"THE MISSIONARY," a comedy by Lawrence Grattan, (leased to the Orpheum Producing Company.)
"CHUMS," rewritten for Vaudeville by Lawrence Grattan, now playing Orpheum Circuit.

UNDER DIRECTION

PAT CASEY



## ACKNOWLEDGED AS LEADERS

and among those

## WHO HAVE ADVANCED BURLESQUE



AS A KID

**GUY** 

## Rawson



**FRANCES** 

## Clare



STILL "JUST KIDS."

## JUST KIDS





with
WEBER & RUSH'S

## "Bon Tons"



MR. BAWSON.

Communications care VARIETY, New York

## Greetings of the Season from

## Montgomery and Moore

## FLORENCE E. MOORE

Absolutely the Funniest Female "CLOWN" (that's ours) before the public.

"The Girl of Many Faces" (that's ours)

AND

## BILLIE"KIN" MONTGOMERY

Absolutely the Funniest Piano COMEDIAN in existence.

The **First** to introduce **Wooden Brogans** for stage use. (All ours.)

We hate to talk about ourselves so we've had our sad story printed



A MOST NATURAL PAIR

STARRING TOUR, 1909-10

IN ENGLANE

## Callahan & St. George

Presenting an "ORIGINAL" CHARACTER AND MUSICAL CAMEO

"THE OLD NEIGHBOURHOOD"

AUTHOR, ACTOR, COMEDIAN, and LADY HARPIST and VOCALIST BEAUTIFUL SCENIC PRODUCTION

The
Pioneer
of
Modern
Small
Time
Agencies

CIRCUIT Og Acre Building, NEW YOR

"Satisfaction Brings Success"

This is the Proof

Now Booking 60

Family Theatres

Around New York

**Hundreds Know Us** 

Thousands Never Heard Tell of Us

Millions Never Will

THE BOYS WHO SING, PLAY, MIMIC AND IMPERSONATE

HARRY

## FIDALER

AND

R. BYRON

## SHELION

"THOSE TWO COLORED BOYS"

## PRESS NOTICES

"Fiddler and Shelton, colored entertainers, keep the house in a roar!"-- New York Telegraph.

"Fiddler and Shelton are the best colored act the writer has ever witnessed in the Temple Theatre."

Free Press, Detroit, Mich.

"Coming events cast shadows before them. In our last issue we gave a synopsis of what would be expected of Fiddler and Shelton at Keith's this week. They are here, and they have made good and in an entire different line than has ever been presented on the Keith bill by a colored act."—Philadelphia Tribune.



## PRESS NOTICES

"From the amount of applause given Fiddler and Shelton at yesterday afternoon's performance at the Columbia Theatre they should be headliner, although they are not billed as such."—Cincinnati Enquirer.

"Fiddler and Shelton at Hammerstein's are the cream essence of colored entertainers. Dressed immaculately, with clean-cut comedy and a well-bulanced act."—Zit, New York Johrnal.

"Fiddler and Shelton have set a new standard for colored acts, and the best of it is that they would be just as good an act if Bert Williams had never lived." DASH, in VARIETY.

DIRECTION

PAT CASEY

Complete set of special scenery and effects

BILLY WALTERS, (Late of Howe, Wall and Waters)

NOW DOING THE COMEDY

We haven't got the "World's largest saxaphone," but we certainly play what we have got.

Woods plays BOME xylophone. Ralton plays SOME saxaphone.

Walters plays SOME cornet. So there is a possible chance that they do SOME act.

## The Musical Marines

A COMEDY NOVELTY MUSICAL ODDITY NOW SAILING OVER THE UNITED AND WESTERN VAUDEVILLE CIRCUITS.

CHAS. E. BRAY, Commander. KERRY MEAGHER (Captain) EDDIE HAYMAN (Pilot)
JAKE STERNAD (Wireless Operator)



HARRY WOODS.



BILLY WALTERS.



We are originators and producers of nevelties entirely new to the "Musical Act" world, hence our prestige with the managers and agents.

## A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

Regards to AL G. FIELDS and his company of clever artists. The VARIETY claims its cover is green, but it is always red (read) when it gets to us. This joke dedicated to GEORGE MARTIN OF FIELDS' MINSTRELS.

## GREETINGS

Merry Xmas to all friends and patrons

Long Acre Building, New York

Compliments of the Season to all Friends

ACROBATIC. NOVE SENSATIONAL AC

OF ALL KINDS FOR SUMMER SEASON. PARKS AND FAIRS.

Address F. M. BARNES, 908 (hicago Opera House Bidg., Chicago, III.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL.

Address VARIETY.

CHICAGO OFFICE.

## WRITER

SARATOGA HOTEL, CHICAGO

THE PROFESSION'S BEST MUSIC WRITER wishes everybody a Merry Christmas and a Happy New Year

Merry Christmas and Happy New Year to all STOLL TOUR **ENGLAND** 

By EDWARD LOCKE

Is pleasing them in all parts OF THE GLOBE

## CREATOR OF DUTCH MONOLOGUISTIC CLUB MANIPULATION

ARTISTIC SYNCOPIST OF SONG

Who has written for her new and exclusive numbers RESTRICTED and PROTECTED

PLAYING UNITED TIME

Direction of MAX HART

MISS CONNELLY and MR. WENRICH wish their many friends a Merry Xmas and a Happy New Year

# PATRICE "THE LOBBYIST"



AN ACKNOWLEDGED VAUDEVILLE ATTRACTION OF GREAT MERIT







ALWAYS IN DEMAND, AND PLAYING CONTINUOUSLY THROUGH



PAT CASEY

Long Acre Building

**NEW YORK** 

## HAL GODFREY

(ORPHEUM TOUR)

**PRESENTING** 

"A Very Bad Boy" "The Liar"

ENORMOUS SUCCESS

**DIRECTION** 

PAT CASEY

and JENIE JACOBS

PHENOMENAL ARTISTIC SUCCESS

TREMENDOUS FINANCIAL SUCCESS

POSITIVELY THE GREATEST HEBREW SKETCH THAT EVER CAME FROM AMERICA TO ENGLAND (is what the Managers and Press say)

## HARRY FIRST INCO.

assisted by FLORENCE HADLEY

"THE MARRIAGE FEE"

renamed ho Matrimonial Foo''

Came over for ONE WEEK and AFTER FIRST PERFORMANCE, was booked selid for ONE YEAR, including a LONG RUN in SYNDICATE HALLS, LONDON. Am now looked upon AS A GREAT BOX OFFICE ATTRACTION and a positive drawer everywhere.

## This is what some of the Managers say:

MR. PERCY B. BROADHEAD, JR.:

"MR. FIRST, YOU ARE A GENIUS. You are the greatest Hebrew character actor of the age. Have not missed one performance during the entire week. Your work and your play has given me one of the greatest pleasures of my life. You are a wonderful artist. I am delighted; I am charmed. You have played to a record-breaking week." (Signed) Percy B. Broadhead.

MR. BROADHEAD SAID TO MR. HARRY BURNS, my Provincial agent: "If you can book such shows for me as Harry First, you will be a millionaire in a year."

MR. PERCY B. BROADHEAD, SR.:

"I saw your show, and I wouldn't have missed it if I had to travel 6,000 miles." It is the greatest piece of acting that I have ever witnessed.

MR. HENRI GROS, President of all the Syndicate Halls in London:

"I haven't laughed as much in years, as I did at your show. You are a wonderful artist."

MR. DAVID BLISS: "Mr. First, you are the most natural Hebrew character actor I have ever seen in my life."

MR. H. McKELVIE, Glasgow: "Mr. First, you have broken a many months' record at my house, you have a wonderful show. You may refer them all to me."

## THE OPINION OF THE PRESS

Birmingham "Dispatch": "Mr. Harry First, described as America's greatest Hebrew Character Actor, PROVED he had every claim to that title. He gave a WONDERFUL character study and kept his audience in roars of laughter."

"The REFEREE": "Mr. First is a great comedian and a wonderful character actor. His show should prove a positive attraction wherever it is played."

"The ENCORE": "Harry First and Co. give a very good turn, and in a competition for his class you would probably put Harry First."

"The STAGE": "His success was never in doubt. A great show, a great character actor, and there is no reason why he shouldn't remain with us for years."

"The ERA": "A most notable show. He played with his whole heart and soul."

"Bayard" of the "SUNDAY CHRONICLE": "A new Hebrew comedian, by name Harry First, is now in the provinces playing a sketch called 'The Matrimonial Fee.' His style is quite away from others in the same line, and I shall not be surprised to find him making England a permanent proposition. He gives you two sides of the Hebrew character without a suggestion of fear or favor, and in some of his quieter passages indicates a talent for humor of the best kind—that which is so closely allied to the pathetic."

"The ERA": "His comedy was infinite."

"The MUSIC HALL": "The celebrated American Hebrew character actor scored a remarkable success. A beautiful blending of pathos and comedy."

LIVERPOOL "EXPRESS": "The chief honor should undoubtedly be given to Harry First and Co. His character drawing of Jacob Weinstein is positively irresistible."

BIRMINGHAM "GAZETTE": "It is a remarkable piece altogether, and not the least remarkable thing about it is Mr. First's portrayal of the old Hebrew. He is a great actor and his ability is undoubted."

VARIETY: Harry First closed the entire bill of seventeen acts at the Holborn Empire, following Fred Kitchen and Vesta Victoria. His show was a scream from start to finish.

"ENCORE": The Hippodrome Coventy. The Hippodrome management has provided two uncommonly fine attractions this week. Topping the bill is Harry First, described as America's greatest Hebrew actor, who appears in a bright and clever one-act comedy drama, "The Matrimonial Fee." It is a brilliant character study by an accomplished and finished actor, and the little piece is extremely diverting in its brisk movement and broad humor.

European Representatives

American Representative

Messrs. Somers & Warner

Mr. B. OBERMAYER

A Merry Christmas and Happy New Year to All



"MASTER
OF ALL
TRADES"

## HAMMERSTEIN'S

WEEK OF DEC. 13

Sole Direction

## JACK LEVY

Telephone, 2164 BRYANT

140 West 42d Street, New York City

Season's Greetings to all friends

DECEMBER 13th, COLONIAL, NEW YORK

Manager

Mr. ERNEST LUCK

Hotel Astor, New York

**Booking** 

Direction A A

## COMPLIMENTS OF SEASON



Clara Sam **Kitty** Paul

## FRENCH SONGS AND SINGERS. (Continued from Page 19.)

ionable and the fun not resented by the victims themselves is proven by the aristocracy and leading lights of the whole world frequenting these stuffy closed-in stores up Montmarte or in the Latin Quarter.

But the satirical song in France has not stifled the growth of the sentimental and valse-time song, for it must be remembered that under the lighter stratum or Gaulic gaiety the French have deep sentimentality-prejudicial at times perhaps, but which is an agreeable trait of character. Shabby and unkempt camelots appear by the hundred on special holidays when the police regulations permit (particularly July 14th Carnival and New Year's Day) and drawing at street corners crowds who are thus able to learn from these ambulant singers the latest success of the concert halls. They likewise come out about mid-day, when the milliners and seamstresses leave their work to purchase lunch. Everybody sings. The camelots are not begging, and it is not the busking we find in London, but they are gutter merchants singing the songs they have to sell at two cents per copy, "words and music complete." Approach one of these groups and you will find it is a sentimental ballad, about spring, love, the flowers, or frequently, not to forget that they are French, some new patriotic refrain. It is a song just from the printer, has not reached the concert hall (probably never will), and only written to sell at the street corner.

The songs we get at the halls are mainly chansons grivoises, risky and often vul-

gar. Many would cause the manager in any other capital, excepting Brussels and Vienna perhaps, to lose his license. So much freedom has always existed here when it is a question of the people's amusements, the authorities have never tried to interfere, and even went to the trouble of abolishing the censor a few years ago with the result that some of the samples we hear at present are sufficient to cause Tabarin\* to turn in his grave. A form of censure is demanded by some, but Anastasie† is distasteful to many. Fortunately there are some writers still who can dress the most delicate themes in innocent-sounding language, and perhaps the great feature of French songs at all periods has been their risky double meaning, but written in witty rhyme that does not shock and only raises a big laugh from the initiated. There are many songs in this category which are chefs d'oeuvre of their kind.

But the present liberty enjoyed by the manager and songwriter has brought us a sort of filth that is not agreeable. It is indeed very much in vogue at present. At the Eldorado, Ambassadeurs, Parisiana, La Cigale, Europeen, Concert Parisien, and scores of minor halls, in fact wherever singing is the main feature of the program, we are certain to have half a dozen songs during the evening which should never have been produced. They are not clever and occupy the place of the many good songs which are still available. but which certain artistes, for some unexplicable reason, seldom sing. It is for

Montmartre are such a success and demonstrate the fact that the public like wit better than crude and immoral jokes. Among the membership of the Union

this very cause that the Cabarets of

Syndicate of Artistes Lyriques there are nearly 1,500 single singing turns and they are only a minor-but best-part of the quantity. They cater for all, from the high class concert in the Champs Elysées, where Mayol, Dranem, Lanthenary, Yvette Guilbert and Polin appear to the cheap café chantants in the more modest quarters of the capital. They are all alike in many respects. They bear the alluring sign over the door "Entrance free." You simply pay for the drinks ordered according to the class of place attended. At the Galeries St. Martin, Univers, Presse, and scores of others they furnish a glass of beer with three hours' entertainment for 10 cents. The program consists entirely of singing, and the more risky the song the greater the success.

This may seem like very depraved taste (and it is), but I can bear witness that the audience appreciates a good song, and although they laugh at the smut as they do in Germany, Belgium, Italy, and even England for the matter of that, people everywhere relish clean wit or a clever double entente better than the crude jokes and puns we so frequently hear. The fault lies more with the song writer than the audience or the artist; these gentlemen, in some instances, obviously of indifferent education, often lack all sense of real fun; they can rhyme with a special vocabulary of slang, their effusions are comical when rendered by any one with talent, but they seldom attain

the height of humor intended. The public is the first to realize this, will even discuss at home the stupidity they hear, but as a roar of laughter is raised the artist feels satisfied with his modicum of quasisuccess.

It som times happens that the "songwriter" is also a sort of publisher-proffesor-impresario, who trains girls whether they show capacity for the stage or not. They have "offices" where they strum over the same air a hundred times on a piano until the pupils have a notion of how it should be sung and then despatch these embryo artistes to cheap café chantants. Naturally the girls must sing only the songs of their teachers, for being a member of the society of authors and composers these writers of course draw the usual royalty in France (about half a cent) each time the rot is heard in public. When they have a so-called success the system pays for the trouble. There are too many singers on the market here, and as M. Rheyal, the secretary of the Syndicate, has often stated, many have no right in the ranks of the profession and their proper place is elsewhere.

On the other hand there are many clever artists, who have good songs and know how to sing them. The larger music halls of the provinces (Lyons, Marseilles, Nice, Bordeaux,) engage big stars, paying them as much as \$100 per evening to sing their Parisian successes.

In the St. James Building there is an office which has upon its door: "Annette Kellerman Health and Physical Development School of Correspondence for Women, Inc."

†A slang name for the censor-St. Anastasie.

<sup>\*</sup>Labarin was a famous street singer in Paris about the year 1600.

ASK

J.

C

M

A

T

T

Н

E

W

S

P

A

IJ

L

G

0

U

D

R

0

N

ASK

В

S

U

C

K

E

N

F

U

S

S

DO YOU REMEMBER

(Continued from Page 25.)

CARA PRYOR BUCHANAN was a repertoire star?

ottoire star?
OLIVER WHITE was a reporter on the
New York World?

BILLY CLIFFORD first used "Single"

JOHN B. NASH was a Pullman conductor?

ALFRED ANDERSON beat the bass drum with "A Breezy Time"?

ROBISCH and CHILDRESS were with "The Girl from Chili"?

SPADER JOHNSON originated the "Sousa clown band" stunt?

HARRY PAULI was stranded three times in one season with a melo-drama?

LEO BEERS was director of the or-

chestra at the Grand, Galveston?

JACK ATKINS was singing "The Holy

City" with "The Passion Play"?

FRANK LEIGHTON was one of the managers of a park in Charleston, W. Va.?

LUELLA TEMPLE was in John Cort's

musical stock company, Seattle?

JIM RUTHERFORD was a billposter

with Dugan Bros.' Circus?

AL H. TYRRELL was principal come-

dian with Vogel's Minstrels?

PAUL GOUDRON was property man at

the Savoy, Vancouver?

J. E. OGDEN had the Annex with the

Great Wallace Circus?

THE GOOLMANS were with Sam T.

Jack's "Own Burlesquers"?

GEORGE K. SPOOR ran the opera house

at Waukegan, Ill.?

J. C. WOOTERS had the "privilege car" with Sells Brothers?

HARRY M. STROUSE had the advertising privileges with Sig. Sautelle?

SAM DU VRIES was with the Circo Trivino in South America?

MARSH and SARTELLA were billed as "The Champion Cakewalkers"?

BARNEY FERGUSON was the star of "McCarthy's Mishaps"?

PAT and MATTIE ROONEY were with "The Jolly Grass Widows"?

JUNIE McCREE was with Weber's "Dainty Duchess"?

HICKEY and NELSON were with "McDoodle's Flats"?

JOHN G. McDOWELL was with "A Breezy Time"?

FRANK DESHON was with "Jack and the Beanstalk"?

FRED IRELAND was with "Three of a Kind"?

RUD HYNICKA was one of the managers of a 30-car circus?

JACK SUTTON was Barnum's "origi-

nal" cowboy?

B. E. WALLACE ran a livery barn in Peru, Ind.? HARRY FERN was a messenger boy in

Philadelphia?
CHARLES SNOWHILL was a billposter

for the Ringling Brothers?

CLEVER CONKEY juggled flapjacks in a Chicago restaurant?

GEORGE CHENET had a car with the Great Wallace Circus?

AL J. GILLINGWATER was legal adjuster with Pawnee Bill's?

SAMUEL BAERWITZ were knee

SAMUEL BAERWITZ wore knee pants?

NONETTE was with "The Vassar Girls"?

LIZZIE FRELIGH made her vaudeville debut?

BLANCHE NEWCOMB was one of the Newcomb Sisters?

BOB BENNETT rode a bicycle with Al G. Field's Minstrels?

JOE HURTIG sold candy in the galleries of Cincinnati theatres?

FRANK COLTON was with "When Johnny Comes Marching Home"?

TONY KENNEDY was principal comedian with Sam T. Jack's "Own Company"?
BEN JANSEN was a law student?

E. M. ROSENTHAL was chief usher at the Grand, Cincinnati?

JOHN P. REED was featured in "Mc-Fadden's Flats"?

TOM HENRY managed one of Gus Hill's road shows?

HARRY SEAMON was an Indian club swinger? IULES HURTIG sold balloons with the

Barnum & Bailey Circus?

TOM NORTH played the piano with "Side Tracked"?

JULES WALTERS was a one-night stand star?

ERRAC led an orchestra?

TROVATO had a party at the old Sherman House, Chicago?

THE TERRY TWINS first landed in this country?

HARRY EARL was manager of the Masonic Roof Garden, Chicago?

MAY DE SOUSA sang "The Midnight of Love"?

ARTHUR HAUK was a clerk in a department store?

HARRY VON DELL was the John Henderson in "The Female Soldier"?

BILLY WINDOM was supported by a quartet?

FRED REDWOOD was playing cornet

at Keeney's, Brooklyn?

MABEL CAREW was on the Moss-Stoll

Circuit in England?

LARRY McCALE was of McCale and

Daniels?

C. BLANCHE RICE was with "The Sporting Duchess"?

ADA RAZAL had her picture taken on top of Mount Cutler?

SIDNEY WIRE was in Europe with

Capt. George Burton?

HARVEY WATKINS wrote a book—

"Barnum in Europe"?

SAM WATSON was with Lord Sanger's

Circus?

LUCIA COOPER was a ballet girl with

Imre Kiralfy?

MONA WYNN was posed in the "Tab-

leaux Vivants"?
WILL C. BETTIS was an electrician?
HARRY WINTERS did a Hebrew turn?

JACK SINGER was a stage hand? JOSEPH SANTLEY was a 10-20-30 star?

GEORGE F. HALL starred in "The American Girl"?

FREEMAN FISKE was an advance agent?

CHARLIE YOUNG was manager of the Media Baths, Mt. Clemens?

THOMAS MURRAY managed dances on the West Side, Chicago?

LOUIS GOLDBERG was end man with a minstrel show?

CHARLES H. DOUTRICK was a booking agent in 'Frisco?

TOM BRANTFORD was a prize fighter?

BOBBY GAYLOR was light-weight champion of Montana and Colorado?

LOUIS BRAHM was the original handcuff king in England?

ZENA KEIFE was "the little mother" in "The Fatal Wedding"?

DAVE RAFAEL did his ventriloquistic turn at the Midway, 'Frisco, for \$15 a

ASK B. S. MUCKENFUSS ASK

ASK PAUL GOUDRON

ASK J. C. MATTHEWS

ASK

В.

S.

U

C

K

E

N

F

U

S

S

ASK

P

IJ

T.

G

0

U

D

R

0

N

ASK

J.

C.

M

Α

T

Т

Н

E

w

S

The Record Breaker!
The Money Magnet!

The Manager's Mascot!

The Rage of Europe! The Sensation of America!

## Electro Hermanism

OR HERMAN FORCE

The Most Marvelous Discovery of Modern Times; With New and Up-to-date Startling Electrical Experiments and the Latest Scientific Sensations.

\$25,000 Investment! An Attraction Without an Equal! An Act Without a Peer!



THE MAN WHO HAS TAMED ELECTRICITY. RENAMED "THE BRITISH EDISON." "THE EMPEROR OF ELECTRICITY." ROARS, SCREAMS, YELLS OF LAUGHTER AND THUNDERS OF APPLAUSE AT EVERY PERFORMANCE.

## NO OPEN TIME

This show carries SEVEN PEOPLE. Has gorgeous and startling PICTORIAL PRINTING. The talk of every city. NOTHING LIKE IT IN THE COUNTRY

## A Real Sensation

Managers Bewere of Spurious Imitations and Pigmy Imposters. You Will Only Get Your Fingers Burned.

DR. HERMAN IS THE ROOT FROM WHICH THE CREEPERS SPRUNG.

ASK J. C. MATTHEWS

ASK PAUL GOUDRON

**ASK B. S. MUCKENFUSS** 

## The McGARRY BROTHERS

(Formerly MORGAN and McGARRY)

BOOKED SOLID

Open January, Inter-State Circuit

Under the Direction of J. A. STERNAD

Merry X-Mas and Happy New Year

To all Friends and Good Wishers

## Bert Williams

Doing well in-

"A LODE OF KOAL"

—Believe me-

A DRESSING ROOM MARVEL.

(Continued from Page 28.)

and be on the stage with a minute or two to spare. Miss Levey holds the sprinting record."

As the conversation was running along Eltinge, wigless and with a queer little cap on his head, was screwing his face into agonized knots and painting almost invisible lines on his face. Each line was scarcely discernable, but each accomplished a minute part in the change of countenance from masculinity, until, despite the cap and Eltinge's own crop of short hair, the face was that of a girl. And still the amount of cosmetics was much less than that ordinarily applied by a soubret.

"It depends upon where you put the paint," said Eltinge in answer to a query. "Not how much you splash on."

During all this time, Shima, the speechless, frozen-faced Japanese dresser, was working about the artist's shoulders and back with an electric vibrator. "I have to do this now," explained Eltinge. "The excruciating lacing never formerly bothered me, but now I find that it is disorganizing my digestive apparatus. Try as I may to diet and exercise the curse of weight threatens my every waking hour. I manage to keep under 178 always, but I realize that it is not for long. After that? Well, I will find some other sort of specialty to do."

The massage over, Eltinge stood up and the dresser brought forth the corset-harness. It was slipped upon the artist. Then began a series of twistings, turnings, calisthenics, while the impassive Jap dragged on the silk strings and Eltinge gasped, groaned and looked as though he would like to swear. Once settled down into the harness a long trailing Empire gown went on and finally a huge picture hat, with a flaming auburn wig attached to the underside of the crown. High-heeled slippers completed a perfect picture of a prima donna. During his turn several

changes are made at one side of the stage, Eltinge hurrying off, and turning himself over to the deft manipulations of the little Jap, who performed sleight of hand feats in changing slippers, stockings, gowns, and replacing them with others.

At the finish the artist was well near used up. Returning to the dressing room clothes commenced to fill the air. From eccupying two hours to make up the process of getting back to his proper habiliment occupied about four minutes. The corsets came off in a flash and the artist gave a long sigh of relief.

"They may talk about a vaudeville artist having very short working times," he observed, "but I figure that I spend just about a union day of eight hours getting into and out of this kit twice." Rush.



## FRANK ROGERS

WORLD'S
GREATEST
COLORED
VENTRICQUIST
And
IMITATOR.

This cartoon is deceiving as far as Frank Rogers' color goes, but that is appropriate for it is Rogers' business to de-

Permanent address, 1440 Eleventh and a Half St., Moline, Ill.



(WILLIAM S.)

## "YOUNG" HENNESSY

VAUDEVILLE AGENT,
Room 422, IONG ACRE BUILDING,
TIMES SQUARE, NEW YORK.

**ALL KINDS OF ACTS WANTED** 

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO EVERYBODY

## A. O. Duncan

## **M**alvern i Roupe

Meeting with SPLENDID SUCCESS on S.-C. CIRCUIT.

Merry Xmas and Best Wishes to Inquiring Friends

CARNEY & WAGNER

CHARACTER SONGS AND DANCES.



MERRY XMAS AND A HAPPY NEW YEAR TO ALL

THE SO-DIFFERENT DUO!

KEENE

**ADAMS** 

Now on the Pantages' Tour of the Pacific Coast, where enthusiastic audiences nightly lend their endorsement by repeated encores.

Address our mail ages of WARTERY College.

ment by repeated encores.

BILLY KEENE AND JESSIE ADAMS. Address our mail care of VARIETY, Chicago.

Have Your Card in VARIETY

## BRIGHTON STANDARD.

NOV. 16, 1909.

HIPPODROME.

"Have you ever seen and heard Ida Rene? not go to the Hippodrome this week and add the daluty charm of her personality and the delicately bisarre art of her singing to the list of those exceptionally interesting music-hall experiences that cling enduringly to your memory. In private life, you may like to know, she is the wife of Arthur Prince, the witty ventriloquist. In her professional work one would beat describe her as an etherealised edition of Yvette Gullbert. She is just as subtle a stylist in her sparkling humours and awift dramatic impulses, and there is something more of real enchautment about the capriclous moods and curiously eifin graces by which her frail, swaying form seems to be stirred and her pale riante features lit up. Her big, dark, wonderfully expressive eves are violet wells of mischlef, in which a host of fairy sprites may be lurking, and yet, while the gossamer fancles of her piquant comedy is so dellclous, she can switch you away to some more sentimental prettinesa, some more serious emotion, in less time than it takes to tell. She has little or no singing voice. And yet there is no end of musical sweetness in its chameleon shades and inflections. Her songs are half-crooned, half-spoken, to orchestral accompaniments that are-or should be-of equally vague, impalpable substance. And if there should be stray gleams of naughtiness dancing through her worldly satires and Montmartre audacities-well, they only strengthen the fascination of an irresistibly bewitching, cleverly unconventional little artiste."

## Christmas Greetings from Over the Ocean

## MISS IDA RENE

Fulfilling English Engagements

For Christmas Pantomine

## DRURY LANE LONDON

## CHAINING THE CANARY. (Continued from Page 21.)

the son; what of him? At the 503d foot he is seen tending bar. Of course it is a painted bar, with painted bottles, painted cash-register and painted rail whereon to rest the wearied foot; those things cost too much and are too hard to borrow, or we would use the real article. But under the circumstances we catch our inspiration from our best film producers and paint 'em. Games with real cards are going on at three real tables. The door swings back and in comes the har-hov's 24-year old sister on the arm of a man who has rescued her from the jaws of an automobile. The rescue occurred at the 503 foot, just as she was leaving the house with the mattress on her shoulder. Grateful to her rescuer she lets him pawn the mattress and together they set forth to spend the money. Curiously enough they come to the place where her brother is tending bar. Curiously enough he serves them drinks. Curiously enough neither brother nor sister recognize each other; both seem intent upon the money which had been obtained by pawning the family couch. But their purposes are different; the girl wants bread, her brother wants the money to play the races, for although over 500 feet have passed he is still a gambler at heart although a bartender for moving picture purposes. Now the film takes us to a beautiful garden (painted of course, but nevertheless, a beautiful garden). The sun has set and it is, naturally, twilight. The daughter who, at the 241st foot, we left full of six feet of French bread, is seated on a (painted)

rustic bench reading a popular moving picture trade paper. We don't know where she found such a thing, but she's reading one just the same. The gardener on the alert for poachers who have been molesting the park flowers for the purpose of selling them to the Greeks comes upon her suddenly and engages her in earnest conversation. She writes a note, drops it on the bench and leaves him to read it. He carefully opens the paper and these words are thrown upon the screen: "Sir: Although I am a moving picture actress today I may be with Frohman tomorrow. Go home to your wife and tell her that. Rose." The mother (see 425th foot) has managed to roll the pills to the top of a dangerous precipice. In her eagerness to make a good film she pushes the pill from the dizzy heights of the cliff, falls over after it, beats it to the sands below and the pill in dropping strikes upon her chest knocking the wind out of her. The tide is coming in and it looks as though the film would have to end at the 619th foot; but no, for, look! see! Father and the drunken sailor in the motor boat are coming this way and, fortunately, land right where the senseless mother is stretched flat on the beach. Recognizing her, the husband, with a cry of pain, turns away and lets the drunken sailor tie a rope around her waist and pull her back up over the cliff. The mean old husband will not even lend a hand. At one time he is seen to fumble in his pockets and bring out a long knife with the evident intention of cutting the rope. In this move, however, he is thwarted by the youngest daughter who has walked down to the foot of the garden,

where she had previously such an exciting adventure, just in time to catch the old man with his knife close to the rope. Throwing her arms around his neck she covers his hands with kisses and he can't steady his nerves enough to cut the rope. Anyhow (896th foot) the old lady is to be seen just sliding back over the top of the cliff and is saved. A crowd of some 300 onlookers never make an attempt to interfere. Murder may be committed, women may be choked, robbery may be done and children may be beaten, but the crowds of onlookers one sees in moving pictures never interfere and we shall not let any of our crowd interfere. This film must run the few remaining feet of its length as true to film tradition as have the 900 feet which have passed. Father, mother and the youngest child being happily re-united they all start home. Ma's "old grey bonnet, with the pink ribbons on it" blows off and they have 43 feet of chase for it which brings them to the door of the saloon where the son and daughter are at work. For daughter is trying to get back her mattress money and brother is still tending bar. Being a bit dry and hungry, the father, mother and younger daughter miraculously decide to take the family entrance route to refreshments in this same saloon and the Family are strangely united. Introducing the man who has rescued her, the 24-year old child and her escort join the old folks in a bottle of red wine and a few feet of French breath and at the 1000th foot the son is seen to close up the place and the family with the addition of a prospective son-inlaw, wend their way to the mattressless Walt. home.

## LONDON VARIETY AGENTS.

(Continued from Page 23.) and Paul Schultze (the latter having also been an actor of some repute).

George Foster (Harry Lauder's agent) was at one time a fruit dealer, while Louis De Reeder was a musical conductor at the Tivoli, Lyceum and elsewhere. The brothers Edelsten prove the truth of the Shakespearian quotation that "One man in his time plays many parts," Willie having been a soldier, actor, variety artist, tabocconist, whiskey salesman and saloonkeeper in 'Frisco. Ernest was connected at one period with the Stock Exchange.

Jack Somers was in the clothing business in South Africa. Hartley Milburn trod fantastic measures as a dancing master and afterwards proprietor of several "girl" troupes. Will Sley, the Manchester agent was a tailor. Fred Higham kept a music store in the same town.

David Bliss was a dealer in diamonds, etc., and George Sinclair has been sailor, actor, and dentist.

Papa Wieland, who ran an agency with Thos. Holmes before many of the present day agents were born, forsook it to become an impresario and manager of Zaco and other big attractions.

Burt Howell, now of the William Morris London office, has been connected with no other business than that of the music-hall trade, he being at one time house manager of the Middlesex. Leon Zeitlin, now the booking manager of the Syndicate Halls, started as a very young boy in the office of Henri Gros.

Merry Xmas and Happy New Year to all

BUMPS———FALLS———LAUGHS———CLOSE CALLS

## The World's Greatest Comedy Bicycle Act

## CHAS. AHEARN TROUPE

## of Cycling Comedians

Producing NEW and ORIGINAL CYCLING COMEDY all the time

The following BURLESQUE RACES are ORIGINAL and are NOW being USED by CHAS. AHEARN in all the leading Vaudeville Houses in America. Any one attempting to use or COPY any of these Burlesque Races are doing so at their own risk

- "THE BIG MOTOR RACE," using a 5 Horse Power Motor Cycle. NEW and a SENSATION.
- "THE ONE MILE HANDICAP," A BIG LAUGHING HIT.
- "A MILE IN 13 SECONDS," A KNOCKOUT.
- "THE PURSUIT RACE," A RIOT.

Two Special Scenes used—First Scene, "At the Never Ride Cycle Club."
Second Scene, "Madison Square Garden Cycle Track."

The BIG LAUGHING HIT at The LONDON HIPPODROME for four weeks during Month of August, 1909

What The LONDON AND MANCHESTER CHRONICLE Said, Sunday, July 25th, 1909

"The Charles Ahearn Troupe of Comedy Cyclists is the name of one of the smartest and most amusing wheel 'acts' America has ever sent us, and it is not surprising to hear that they have just been added to the bill for the initial program at the London Hippo drome. Last week they were at Glasgow. Charles Ahearn is a New Yorker. Some of their 'freak wheelers' are exceedingly comic, and the burlesque of track racing with which the show concludes is in the best spirit of true satire."

MANAGERS wanting the BIGGEST and FUNNIEST COMEDY CYCLE act, BOOK THIS ONE.

Not a Trick Bicycle act but a solid Comedy Cycle act.

Now playing THE ORPHEUM TOUR PAT CASEY,

HOW THE SMALL TIME ADVANCED.
(Continued from Page 24.)

small, and the commission received is accordingly low.

Philadelphia is covered by a special article in this issue.

Between Chicago and Frisco there is not any small time booking of importance though there are many small time houses. In the Dakotas Geo. H. Webster, an agent who seems to head a circuit of houses controlled by people of many occupations, offers engagements, but has not yet established his "time" to the extent where it proves inviting to the regular act playing the smaller grade of houses.

At 'Frisco there are many small time agents. About the best known is Bert Levey, called an "independent." Archie Levy, formerly with Sullivan-Considien, has also an agency of his own, placing acts in the smaller houses.

Sullivan-Considine and Pantages, who are in opposition to each other, maintain booking offices at New York, Chicago and San Francisco, while directing most of their operations from Seattle and Spokane, but neither Sullivan-Considine nor Pantages is looked upon as "small time" since the invasion of that class. The two circuits are called "medium time" as distinguishing between the "big" "small time" and the "big time," the latter represented in the west by the Orpheum Circuit and in the east by the large vaude ville houses in the first-class cities.

Nowhere, however, is any sized city without its small time vaudeville agent who caters locally or attempts to spread. In many very small cities and towns an "agent" may be found.

"Pop" vaudeville being so new a development in the amusement field, its almost unbelievable strides to the front have attracted small investors, cases being on record where houses have been opened on the investment of less than \$100 for a two-act and picture show. The arrangement in such cases is an agreement between the promoter and the proprietor of a failing straight picture establishment, or the "manager" of an opera house who could not secure enough combination or "rep" shows to keep his place open.

Playing for such a place is a hazard with the act, but it has been becoming more and more safe since larger agencies have been handling the bulk of "small time" booking. Another point that has added to their safety (by eliminating them) is the broad operations that the business has undertaken.

All over it is the same story, small shows in combination with pictures have been doubled in cost within a year, and daily the movement is going up along the same lines. The progressive operators and promoters are rising to wealth with dizzy speed, while the "stand patter" and the "piker" are "on their way out."

There is much to be said of the "small time" manager and agent, but as the business progresses, so will the grade of the manager and agent engaged in it advance.

In fact, and all the indications go to prove this, the smaller of the "small time" crowd, unless they can keep abreast of times and conditions, will fade away, taking with them the harmful influence they are now casting upon the "new vaudeville."

## MADAME BEDINI

IN HER NEW EQUESTRIAN ACT

## "BLACK AND WHITE"

INTRODUCING HER CELEBRATED TRAINED HORSES

## "THE DON" and "BEALMO"

This Act carries a Full Stage Setting for Its Creation

OPEN FOR OFFERS

Management of TOM BRANTFORD

THE DERVISH WHIRLWIND

## ONETTA

THE ORIGINATOR OF THIS ACT

Carrying a Full Set of Scenery Painted Especially for this Sensational Creation

THE ONLY ACT OF ITS KIND IN VAUDEVILLE

Management of TOM BRANTFORD

THE MYTHICAL MCTAVISH

## THE HUMAN BAND

ENTIRELY NEW AND ORIGINAL SCOTCH STORY TELLER AND MUSICAL MIMIC

MANAGEMENT OF HIMSELF AND OTHERS

ARTISTS AND THE CUSTOMS.

(Continued from Page 26.)

prescribe, but bonds shall be given for the payment to the United States of such duties as may be imposed by law upon any such articles as shall not be exported within six months after such importation: Provided, that the Secretary of the Treasury may in his discretion extend such period for a further term of six months in case application is made therefor.

"The invoice filed must describe them in such manner as to insure their identification at the time of export and the values thereof must be duly set forth. That is, all packages must be marked and numbered, and each article contained therein must be described, either by material or character, and a separate value given for same. Not more than one item should be placed on a line."

An order was issued through the Treasury Department a few days ago providing that all "theatrical effects" must not be inspected and assayed on the steamship wharves, as had been the procedure, but must be in all cases transferred to the Public Stores, there to be passed upon by the inspectors and assayers. There is only one exception to this rule, to be commented upon later.

The aggrieved artist mentioned above felt abused when certain billing matter was declared chargeable at a high rate, but he did not know that the duty (under the new Tariff Schedule) was a specific one of 20 cents a pound and had no relation to its original cost.

Another point of frequent conflict between artists and the customs official arises from the importation of trained animals. The appraising of trained animals remains always with the government assayer. There is a specific duty upon horses valued at less than \$150 amounting to \$30. On horses above that value the duty is 25 per cent. A duty of 20 per cent. is collected upon live animals excepting horses.

The VARIETY representative asked Mr Hathorn this question:

"Suppose, for illustration, some one bought a horse in Germany for \$145 and afterward trained it so that its value would be three or four times doubled; how would your office fix its value?"

"Unquestionably," responded the of-

## STUART

Wishes Everybody A Merry Christmas and A Happy New Year

Direction, M. S. BENTHAM



IIII U REFSON WADDANOWERED

"A NIGHT IN EL PASO"

Merry Christmas

AND

Happy New Year

TO ALL

## WILL DOCKRAY

P. S .- I'M NOT THE BURNT CORK ARTIST "SWEETIE" REFERRED TO. NOT GOING HOME FOR AWHILI

Address care VARIETY, CHICAGO

A Merry Xmas and A Happy New Year to Everyone

## HARRY STEPHENS

THE MOTORIST OF TATE'S "MOTORING"

JOCK McKAY

the Scotch Comic Pinched doing time Orpheum Time

Caught by M. S. BENTHAM, Agent. Week, Dec. 19, Salt Lake City

## ARTISTS AND CUSTOMS.

(Continued from Page 156.)

ficial, "by its value as a trained horse. It has been the usual procedure to place a low value on trained horses-because in nine cases out of ten they are old and unfitted for any other purpose than exhibition. But in several instances they have been sold over here at high prices after being admitted at a low valuation, and this has made the Appraiser less lenient.

"There is nothing I desire to emphasize more strongly than this: Call the attention of the artists to the imperative necessity of properly invoicing their effects. Let them pack their goods in any sort of receptacle, but have each article properly described for identification. It is not so important that we shall fix the value of these articles upon their arrival into the port, but after they have been bonded we must be able to identify every item and check it up from our records when the baggage leaves the country at the expiration of the bond.

"If anything is missing then, it is the duty of this office to collect the tariff upon it."

The exception ordering all "theatrical effects" to the Public Stores is in favor of singers for the big operas. Their baggage is not inspected on the wharf, but upon arrival is scaled and taken to the Metropolitan and Manhattan opera houses. An appraiser is sent there the next day (or immediately if possible) and the goods are so passed. This privilege is granted only upon application to the Collector of the Port. Mr. Hathorn was instrumental in having the same privilege granted to several vaudeville artists, but upon his appearance at the theatre the next day the seals were broken, the trunks open and the owner nowhere to be found.

"At the opera houses they have every facility for the examination of wearing apparel," said he, "together with wardrobe women to handle the contents of the trunks and interpreters to facilitate matters. Such is not the case in the vaudeville houses, so I have insisted upon the examination being made in the Public Stores in such cases.

"Referring back to the (to us) main point of proper invoicing, it has numerous times been my experience to have artists arrive in port with no description whatever of their effects. When the goods arrive at the Stores the artists have to make out an invoice. They do so from memory and mistakes come up in every line. A new invoice and a new checking up process, sometimes taking more than a day, is the result."

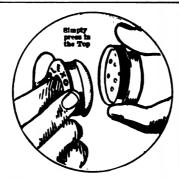
## COAST DEFENDERS.

(Continued from Page 23.)

Leary, with "Merry Widow," began at Vienna Gardens, from there to Wigwam, then to in oli. Joseph Murphy, fishernian on Sacramento River during day, played bones and sang around town at night.

The above are but a few of the shining lights who couldn't "get a chance" west, and had to go east for recognition.

Still, it is not to be taken for granted that an easterner with a reputation can come west and be accepted without a hearing. They will always receive a warm welcome, but the west has to "be



WHY use an unsanitary Powder Puff at home and carry the still more unsanitary Powder Rag while out calling, shopping, dining, travelling

§ Simply press in the box-cover and the Puff is ady for use. A Perfect Powder in a Perfect

25c. 50c. and \$1.00. The 25c. size is the "Pocket Size." Colora: White, Flesh and

At all Tollet Counters, or send 10c., your dealer's name and color wanted, for trial aise box, postpaid.

## PLEXO PREPARATIONS, Inc.

14 PLATT ST., NEW YORK.



## THE

Controlling the bookings of the PRINCIPAL POPULAR PRICED VAUDEVILLE THE-ATRES THROUGHOUT CAMADA.

PLENTY OF WO:

to acts who Good single women, sister teams and novelty acts write in for

## IMMEDIATE OR FUTURE TIME

NOTICE
THE BAD ACTS "KNOCK," and the GOOD
ACTS "BOOST." There must be a reason.
Watch for our BRANCH OFFICES in MONTREAL, BUFFALO, DETROIT and GRAND
RAPIDS.

A season's work if you have the goods.

Morry Xmas and a Happy New Year to all friends.

## GRIFFIN'S VAUDEVILLE CIRCUIT

**Variety Theatre Building** TORONTO, Canada

shown," more so with sons of their clime who return, crowned with success

Elsie Fay, Miller and Weston are playing a return engagement over the Orpheum Circuit.



## The SIX MUSICAL **NOSSES**

one of the substantial hits of the season, have set a new pace for musical offerings. Their present production,

## "A Gala Day in Old Seville"

combines many of their hits from the numerous musical comedies with which they have been identified and it can justly be said that they are in a class by themselves.

## In Scenic Effects. Costuming and Staging

they have always presented a delightful offering, but for the present season they have

Eclipsed All Former Efforts.

## SIX MUSICAL NOSSES

"A Gala Day in Old Seville"

Address, care VARIETY

## AFFILIATED VAUDEVILLE THEATRES

## OF AMERICA

FROM COAST TO COAST

Majestic Theatre, Chicago. Orpheum Theatre, San Francisco. Keith's Theatre, Philadelphia, Pa. Percy G. Williams' Colonial Theatre, N. Y. Orpheum Theatre, Los Angeles, Hammerstein's Victoria Theatre, N. Y. City. Columbia Theatre, St. Louis, Harry Davis' Grand Opera House, Pittsburg, Pa Orpheum Theatre, Oakland. Shea's Theatre, Buffalo, N. Y. Mary Anderson Theatre. Louisville. Moore's Temple Theatre, Detroit, Mich. Orpheum Theatre, New Orleans. S. Z. Poli's Theatre. New Haven, Ct. Grand Opera House, Indianapolis. Keith's Theatre, Columbus, O. Orpheum Theatre, Kansas City. Bennett's Theatre, Montreal, Can. Majestic Theatre, Milwaukee. Keith's Theatre, Providence, R. I. Orpheum Theatre, Omaha. Percy G. Williams' Orpheum Theatre, Brooklyn Grand Opera House, St. Louis. Shea's Theatre, Toronto, Ont. Orpheum Theatre, Denver. Keith's Theatre, Cleveland, O. Orpheum Theatre, St. Paul. Percy G. Williams' Alhambra Theatre, N. Y. Haymarket Theatre, Chicago, Keith's Theatre, Syracuse, N. Y. Orpheum Theatre, Minneapolis, Chase's Theatre, Washington, D. C. Orpheum Theatre, Memphis. S. Z. Poli's Theatre, Hartford, Ct. Bennett's Theatre, Hamilton, Can. Bennett's Theatre, Ottawa, Can. Colonial Theatre, Lawrence, Mass, Trent Theatre, Trenton, N. J.

Orpheum Theatre, Reading, Pa.

Orpheum Theatre, Easton, Pa.



## The Season's Best Compliments

OFFICES:
LONG ACRE BUILDING
NEW YORK

S. Z. Poli's Theatre, Worcester, Mass.
Orpheum Theatre, Harrisburg, Pa.
Orpheum Theatre, Duluth.
Orpheum Theatre, Allentown, Pa.
Colonial Theatre, Norfolk, Va.
Hathaway's Theatre, Lowell, Mass.
Hathaway's Theatre, New Bedford, Mass.

Keith's Theatre, Boston, Mass. New Columbia Theatre, Cincinnati, O. Keith & Proctor's Fifth Ave. Theatre. N. Y. Orpheum Theatre, Salt Lake City. Proctor's Theatre, Albany, N. Y. Orpheum Theatre, Sioux City. Keith's Theatre, Utica, N. Y. Olympic Theatre, Chicago. Proctor's Theatre, Newark, N. Y. Orpheum Theatre, Spokane. Percy G. Williams' Greenpoint Theatre, Greenpoint, Brooklyn. Orpheum Theatre, Seattle. Moore's Temple Theatre, Rochester, N. Y. Orpheum Theatre, Portland. Kernan's Maryland Theatre, Baltimore, Md. Orpheum Theatre, Des Moipes, Proctor's Theatre, Troy, N. Y. Orpheum Theatre, Birmingham. Percy G. Williams' New Bronx Theatre, N. Y. Orpheum Theatre, Ogden. S. Z. Poli's Theatre, Bridgeport, Ct. Orpheum Theatre, Winnipeg. Broadway Theatre, Camden, N. J. Grand Opera House, Evansville. S. Z. Poli's Theatre, Waterbury, Ct. Orpheum Theatre, Lincoln. Dockstader's Theatre, Wilmington, Del. Alpha Theatre, Erie, Pa. Lyric Theatre, Mobile, Ala. S. Z. Poli's Theatre, Scranton, Pa. Hudson Theatre, Union Hill, N. J. Orpheum Theatre, Atlanta, Ga. S. Z. Poli's Theatre, Wilkes-Barre, Pa. Chicago Opera House, Chicago. Auditorium Theatre, Lynn, Mass. Lyric Theatre, Dayton, O. S. Z. Poli's Theatre, Springfield, Mass.

Majestic Theatre, Johnstown, Pa.

ALABAMA.

BIRMINGHAM
E. B. Norton, Drugs
Gunu, Gambill, Drugs
Letaw's Pharmacy
Jacobs' Pharmacy
HUNTSVILLE
J. D. Humphrey & Son
MOBILE
DAYS S. Raper, Drugs Dave S. Dave S. Bauer, Druga MONTGOMERY E. C. Spann E. C. S. ARIZONA. GLOBE Co. Palace Drug Co. ARKANSAS. FORT SMITH Palace Drug Stor HOT SPRINGS R. G. Morris, Drugs LITTLE ROCK Bordeaux's Pharmacy PINE BLUFF Mann Tankersley Drug TEXARKANA Smith Drug CALIFORNIA.
BAKERSFIELD
Baer Bros., Drugs
CHICO Lee Pharmacy EUREKA Prey Drug Skinuer Duprey I FRESNO George H. Monroe
LOS ANGELES
Chambers Drug Co
MARYSVILLE
Hornung Drug Co. NAPA Jos. Levin OAKLAND
The Owl Drug Co.
Chas. Hoffman & Co
PALO ALTO
Stanford Pharman PALO ALTO
Stanford Pharmacy
SACRAMENTO
Neve Drug Co.
SAN BERNARDINO
The Owl Drug Store
SAN DIEGO SAN DIEGO
John B. Starkey
SAN FRANCISCO
The Owl Drug Store
Paren's Stationery
Goldstein's Hair Store
Donion Aguirre Co.
SAN JOSE
Curtis & Henkle, Drugs
SANTA BARBARA
Gutierres Drug Co.
STOCKTON
Eagle Drug Store
WOODLAND
J. V. Leithold CANADA.
HAMILTON
J. P. Hennessey
LONDON
E. L. Guillemont MONTREAL MONTREAL
Oliver Dowler
TORONTO
G. Tamblyn, Drugs
J. P. Hennessey
Nat'l Drug & Chein. Co.
VANCOUVER
McDuffee Bros. & Co. COLORADO,
COLO. SPRINGS
Opera House l'harmacy
DENVER
Scholts Drug Co
O. V. Hammond Owl Drug Store PUEBLO Reiss Bros., Drugs CONNECTICUT. BRIDGEPORT. D. M. Read Co.
J. Hamilton Pharmacy
BRISTOL
W. J. Madden, Drugs
GREENWICH
The Depot Pharmacy
HARTFORD The Rapelye Drug Co C. E. Miller, Drugs MIDDLETOWN & Blatchey NEW BRITAIN Conners, Drugs J. P. Conners, Druggist
NEW HAVEN
J. A. Notkins & Bros.
NEW LONDON
H. C. Randale, Drugs WATERBURY Dexter & Co., Dr CUBA, HAVANA Dr. Manuel Johnson DIST OF COLUMBIA.
WASHINGTON
Hecht & Co
Kloczewski's Pharmacy
Affleck's Drug Store

TEIN'S MAKE UP (PS) LIST OF SELLING AGENTS

DIS'T OF COLUMBIA Steven's Pharmacy Sparks' Pharmacy DELAWARE.
WILMINGTON
Z. James Belt

ENGLAND. LONDON C. J. Burt, Drngs FLORIDA.
JACKSONVILLE.

JACKSONVILLE.
West End Pharmacy
Bette's Pharmacy
TAMPA
Williams' Pharmacy
Williams' Pharmacy
Williams' Pharmacy
On The Grand Pharmacy
COLUMBUS
Shackelford's Drug
MACON
Jno. S. Hoge Drug Co
SAVANNAH
Livingston's Pharmacy
ILLIMOIS

ILLINOIS.

L. N. Benton, Drugs
BLOOMINGTON L. N. Benton, Drugs
BLCOMINOTON
J. C. Coblents Drug Co
CHICAGO
Auditorium Pharmacy
G. F. Wishack Co.
Ceutral Drug Co.
Standard Drug Co.
L. Hageman & Co.
Chicago Costume Works
J. H. Montgomery
Revere Pharmacy
Congress Drug Co.
Ashland Drug Store
National Drug Store
Albambra Pharmacy
Walter H. Krouskup

National Drug Store
Alhambra Pharmacy
Walter H. Krouskup
G. H. Maur, Drugs
Geo. Lauterer, Costumer
DECATUR
Percy Ewing Supply Hse
E. ST. LOUIS
Maurice O'Conuell
MOLINE MOLINE Jericho's Drug Store

Johnson's Pharmacy PEORIA Red Cross Pharmacy
F. M. De Kroyft, Drugs
R. D. McDougal, Drugs
QUINCY
Drugs QUINCY
Reed Bros., Drugs
ROCKFORD
Red Cross Pharmacy
SPRINGFIELD
Sell & Coe, Druggists
WAUKEGAN

Ceutral Drug Store INDIANA
ANDERSON
Central Pharmacy
COLUMBUS Hauser & Up De Graff ELKHART Worth Bros EVANSVILLE Bomm Drug Co. FT. WAYNE J. F. Be

FT. WAYNE
Meyer Bros. Co., Drugs
INDLANAPOLIS
Charles W. Elchrout
Ferger's Pharmacy
R. Kinklin
E. W. Stucky, Drugs
Weher Drug Co.
SOUTH BEND
Economical Drug Store
TERRE HAUTE
A. Hors A. Hers Averitt-Dorsey Drug

BURLINGTON
Sutter-Ludman Drug
CEDAR RAPIDS
Boyson Drug Co.

CLINTON

James De Lange

COUNCIL BLUFFS

Clark Drug Co Clark Drug DAVENPORT Kistenmacher's I G. Schlegel & Son

G. Schlegel & Son
DES MOINES
Guilberson Costume Co
Opera House Drug Co.
Lee Miller Drug Co.
Harris-Emery Co.
MARSHALLTOWN
Beinert Drug Co.

IOWA (Continued) SIOUX CITY Will J. Kilse, Drugs

KANSAS. CHANUTE Willams & Brown COFFEYVILLE

COFFEX VILLES
Jordan-Florea Drug Co.
LEAVENWORTH
Ed. C. Fritsche, Drugs
PARSONS
W. C. McKee, Drugs
PITTSBURG
Drugs
Drugs
Drugs Roll Liudburg, Drugs
TOPEKA J. P. Rowley, Drugs WICHITA

Higginson Drug Co.
KENTUCKY.
BOWLING GREEN Read & Scherer, Drugs LEXINGTON

LEXINGTON
Cooper & Dunn
LOUISVILLE
T. P. Taylor & Co.
Bushemeyre Bros.
Taylor isaacs Drug Co.
LOUISIANA.
ALEXANDRIA
Rapides Drug Co.
BATON ROUGE
Van A. Woods, Drugs
JENNINGS
Owl Drug Store

JENNINGS
OWI Drug Store
LAKE CHARLES
Von Pul & Gordon
NEW IBERIA
Jes. N. Thibodeaux & Co.
NEW ORLEANS
American Drug Store
P. L. Cusacha, Drugs
Jedleal Bidg. Pharmacy
A. Micas

A. Micsa
Kata & Besthoff
SHREVEPORT
Saeuger Bros., Drugs.
L. M. Carter Drug Co.
MAINE,

BANGOR
European Hair Store
Carl S. Prehle, Drugs
PORTLAND
A. Carles

A. Carles

MARYLAND.

BALTIMORE

Williamson & Watts
S. Le Roy Rohluson
Habilston-Brickman M. Strasburger
H. S. Hartogensis
Morgan & Millard, Drugs
CUMBERLAND

Vilnas & Rrog.

CUMBERLAND
L. L. Klmes & Bros.
MASSACHUSETTS.
BOSTON
Klein's Pharmacies
Green's Pharmacy
Knight's Pharmacy Hight's Pharmacy
Hollis Street Pharmacy
W. B. Hunt & Co., Drugs
BROCKTON
W. A. Chaplain & Co
James Edgar & Co.
FALL RIVER
Touhey's Pharmacy
FITCHBURG
The Douglas Hale Store

The De Donglas Halr S GLOUCESTER GLOUCESTER
M. L. Wetherell, Irrugs
HOLVOKE
Geo. F. O'Connor
Green, The Drugglst
LAWRENCE
Johu F. Forrest
LOWELL
TOWNER CEMPL DRUG

LOWELL
TOWERS CORNEY
NEW BEDFORD
The Browne Pharmacy
SPRINGFIELD
Green, The Druggist
WORCESTER
Green, The Druggist
Scott & Sons, Drugs

MEXICO. MEXICO CITY J. Labrus.
MICHIGAN.
ANN ARBOR

ANN ARBOR
Erberhach & Son Co.
BATTLE CREEK
McClintic's Pharmacy
BAY CITY Mason & Beach DETROIT Mrs. Clara M. Read Ste. Claire Pharmacy Standard Drug Store E. C. Kinsel, Drugs MICHIGAN

(Coutinued)
GRAND RAPIDS
Schrouder & Stonehou
Peck Bros, Drug Co. JACKSON JACKSON
Atheuaeum Pharmacy
KALAMAZOO
J. L. Wallace, Drugs
LANSING
Robinson Drug Co.
MUSKEGON Fred Brundage, Drugs SAGINAW

MINNESOTA.

CROOKSTON
Yeo's Drug Store
DULUTII
Mattix Drug Stores
Wirth's Drug Store
MINNEAPOLIS
DUBBER MENDALIS

MINNEAPOLIS

Powers Mercantile Co.
A. D. Thompson Drug Co.
Chas. H. Cirkler
Metropolitan Drug Co.
Voegoli Bros. Drug Co.
Schuneman & Evans

Schuleman & Evans
Martin Gleson
A. T. Hall, Drugs
Frauk C. Friedmann
F. M. Parker & Co.
WINONA
Edwin A. Brown WINONA
Edwin A. Brown
MISSISCIPPI.
JACKSON
W. L. Brown Co.,
VICKSBURG

Drugs King & Co. Bazsinsky & Hirsch MISSOURI.
EXCELSIOR SPRINGS
Donlphan's Drug Store
JOPLIN
The Cooper Drug Co.
KANSAS CITY

The Cooper Drug Co.
KANSAS CITY
Midland Pharmacy
Orpheum Pharmacy
Owl Drug Co.
Federmann's Drug Store
Theo. Lichen
MARYVILLE
Chas. Love. Drugs
ST. JOSEPH
Eugene Soper, Drugs
Saint Joseph Drug Co.
Robidoux Pharmacy
ST. LOUIS
Grand Leader
Robert Schmidt
Anti-Monopoly Drug
Enderle Drug Co.
Doerlug Bros.
A. Fueger, Wigs
Judge and Dolph Drug
MONTANA.

MONTANA.

BUTTE
Colhert Drug Co.
BILLINGS Lee Warren, Drugs LIVINGSTON Seaman's Pharmacy

Seaman's Pharmacy
NEBRASKA.
LINCOLN
Rigs Pharmacy Co.
OMAHA
J. L. Braudies & Sons
M. Monhelt, Hair Goods
Owl Drug Co.
Beaton Drug Co.
Theo. Liehen & Son
lier Grand Drug Co.
NEVADA.

NEVADA.

RENO
S. J. Hedgkinson
NEW HAMPSHIRE.
MANCHESTER
OSCAR L. Giguere
NEW JERSEY. ASBURY PARK ASBURY PARK
Hullek's Pharmacy
ATLANTIC CITY
Galbreath Pharmacy
Academy Pharmacy
BURLINGTON
Geo. T. Williams, Drugs
ELIZABETH
Graham McCloskey Co.

Co. Graham McCloskey HOBOKEN HOBOKEN
Wm. Kamlah Prugs
F. W. Traeger, Drugs
JERSEY CITY
Hartnett Drug Co.
NEWARK Petty's Pharmacy Chas. Holzhauer, Drugs Chas. Holzhauer, Drugs E. Beltman, Drugs NEW BRUNSWICK Van Deursen Pharmacy

NEW JERSEY

Smith RED BANK Cooper, Jr. Jas. Co NEW YORK.

MEW YORK.

ALBANY
Louis Sautter
B. Schreiber, Costumer
Warner Drug Co.

AUBURN
A. E. Adams, Drugs
BINGHAMTON
C. H. Levicket

C. II. Loveland BROOKLYN BROOKLYN
Block Drug Co.
Althelmer Bros.
J. J. Kilne
H. J. Kempf, Drugs
F. J. Morrissey, Drugs
J. D. Mable, Drugs

J. D. Mable, Drugs
BUFALO
A. Mink, Costumer
The Wm. Hengerer CoCentral Prescription
H. A. Sloan, Drugs
Gliba' Drug Store
Cahoon Lyon Drug Store
Cahoon Lyon Drug Store
Calkins Drug Co.
GLENS FALLS
Bert H. Bentley, Drugs
NEWBURGH
Brown's Academy Phar

NEWBURGH
Brown's Academy Phar
NEW YORK
Knickerbocker Pharmacy
Glhian, The Druggist
Hegeman & Co.
W. B. Riker & Sons Co.
Jas. A. Hearn & Son htep.
W. B. Rlav.
Jas. A. Hearn & Circle Pharmacy
James' Drug Stores
Griffith's Pharmacy
Klusman's Pharmacley
John W. Ferrler
NIAGARA FALLS
\*\*ternational Pharmac\*
\*\*SAME CONTROL OF THE PARTICLE OF THE PARTI

Theatre Pharmacy
POUGHKEEPSIE
The Vassar Pharmacy
ROCHESTER

Nelson Barrowclough B. M. Hyde Drug Co. ROME A. J. Broughton & Bro.
SCHENECTADY
Van Curier Pharmacy
SYRACUSE

Stolz Bros., Drug Bunker & Plum, Druge John F. Killilea
UTICA
Sullivan & Slausou
WATERTOWN
T. T. Lewis, Costum

WHITE PLAINS Ballard YONKERS

Blackburn Bros.
NORTH CAROLINA.
ASHEVILLE
The Asheville Pharms John S. Blake Drug Co. DURHAM

DURIIAM
W. M. Yearby
GREENSBORO
Greensboro Drug Co.
SALISBURY
Smith Drug Co. WILMINGTON J. Hicks

NORTH DAKOTA.

BISMARCK
Cowau's Drug Store GRAND FORKS Dacotah Pharmac FARGO

Broadway Pharmacy MINOT F. P. Taylor & Co. OHIO. AKRON Sellwood & Vogle

Bolender's Pharma CINCINNATI Weatherhead Phy Voss & Lakamp d Pharmacy Voss & Lakanap Beck, Costumer CLEVELAND W. G. Marshail
W. Krause & Son
Standard Drug Co.
The Prospect Pharmacy

(Continued)
COLUMBUS
F. F. Mykrants
Kampmann Costume
Miller-May Drug Co.
DAYTON Burkitt's Drug Store NEWARK Evans' Drug Store PORTSMOUTH

Fisher & Streich Pha SPRINGFIELD SPHINGFIELD
H. J. Churchman
Adam Schmidt, Drugs
Westle's Cut-Rate Drug
STEUBENVILLE
Ford Laughlin, Drugs
TOLEDO

West Drug Store VAN WERT C. J. Haven, Drugs YOUNGSTOWN Stabl's Drug Store
ZANESVILLE
Chester A. Baird
OKLAHOMA.

OKLAHOMA.

ALVA

Louis Schuhmscher

DURANT

Corner Drug Store

EL RENO

City Drug Co

ENID

The Owl Drug Co

Inc OWI Drug Co
LAWTON
Jones Bros. Drug Co.
McALESTER
Harry J. Bettes
MUSKOGEE
Crystal Drug Co.
OKLAHOMA CITY
Westfall Drug Co.
Frauk M. Weaver
SHAWNEE
Crescent Drug Co.
OREGOM.
PENDLETON
F. J. Donaidson
PORTLAND
Powers & Estes

FORTLAND
FOWERS & Eates
Charles Brink
Woodard, Clarke & Co,
Stripe Taylor Drug Co.
FENNSYLVANIA.
ALLEGHENY
The May Drug Co.
ALLENTOWN
Palace Pharmacy
ALTOONA
Roceking & Meredith

Boecking & Mered BRADDOCK edith

BRADDOCK
W. A. Kulp, Drugs
EASTON
Dunn's Pharmacy
ERIE
Adams & Streuber
Frank L. Felsler, D
HARRISBURG
GORGES the Druggles

Frank L. Feisler, Drugt
HARRISBURG
Gorgas, the Drugglst
JOHNSTOWN
Emil K. Roth, Drugs
LANCASTER
G. F. K. Erisman
Bruhsker Bros.
LERANON
Boger's Drug Store
McKEESFORT
Hawatha Drug Store
PHILADELITIIA
Strawbridge & Clothler
N. Snellenburg & Co.
H. A. Nolte, Drugs
Gimbel Brothers
Laubach Pharmacy
F. W. E. Steden, Drugs
Goo. B. Evaus, Drugs
Waas & Son. Costumers
PITTSBURG
The May Drug Co.
Esser Bros.

The May Drug Co.
Esser Bros.
PITTSTON

Chas. A. Stroh
POTTSTOWN
Chas. S. Bentz, Dru POTTSTOWN
Chas. S. Bentz, Drugs
READING
ROY W. Dentler, Drugs
Bamford & Kemp
SCRANTON
J. T. Fahrenholt
Phelps' Pharmacy
SUINBILEY

Phelps' Pharmacy SUNBURY R. E. Kelly, Drugs WILKES-BARRE WILKES-BARKE
W. J. Pauling & Co.
Frank A. Barber
RHODE ISLAND.
PROVIDENCE
Colonial Drug Co.

The Taylor Drug Co. SPARTANBURG

Lignon's Drug Store
SOUTH DAKOTA.
ABERDEEN
Woodward's Pharmacy
SIOUX FALLS
R. F. Brown, Drugs
TENNESSEE.
CHATTANOOGA.
Live and Let Live Drug
The People's Pharmacy
KNOXVILLE
KUDIMan's Drug Stores
MEMPHIS
Moseley-Rohinson-Cox

SOUTH CAROLINA. COLUMBIA

MEMPHIS
Moseley-Robinson-Cox
Wm. Kasten
A. Renkert & Co.
NASHVILLE
C. R. Badoux, Hair Gosand & Sumpter Drug
TEXAS.

BEAUMONT

BEAUMUNI
Post Office Drug Store
CORSICANA
Harper-Keuuer Drug Co.
DALLAS
J. T. Buckingham
The Owl Drug Co.
DENISON
House Drog Store Harvey Bros. Drug Store EL PASO

EL PASO
Orndorff Drug Store
L. C. Bonham & Co.
ENNIS
Glover & Guthrie
FT. WORTH
Lowe's Drug Store
Covey & Martin
GALVESTON
Star Drug Co.

Star Drug Co.
Mrs. Anna Steinhoff
J. J. Schott
GREENVILLE
Company of the Company Ford &

HOUSTON Rouse's The Capitol Pharmacy Lewyn's Drug Store Paul Pharmacy MARSHALL

Matthewson Drug (PALESTINE Bratton Drug Co.
PARIS PARIS
Greiner & Mohr, Drugs
SAN ANTONIO
Wm. C. Kalteyer
SHERMAN
Craycroft-Stinson Dg (Caycroft-Stinson)

oft-Stinson Dg Co. TEXARKANA Boyd Drug Co. TYLER

Irlon-Drake Drug Co. WACO Jurney Drug Co. Old Corner Drug Store UTAH.

UTAH.

OGDEN

Utanua Drug Co
PROVO

Western Costume
SALT LAKE CITY
B. F. Ott Drug Co.

VIRGINIA. NORFOLK Bernard Rles RICHMOND J. Blair, Drugs Thalhlmer Bros.

WASHINGTON. SEATTLE SEATTLE
The Raven Drug Co.
Rex Pharmacy
SPOKANE
Demert Drug Co.
TACOMA
Wynkoop-Vaughan Co.
The Owl Drug Co.

The Owl Drug Co.
WEST VIRGINIA.
WHEELING
MCLain's Drug Store
WISCONSIN.
APPLETON
Downer's Pharmacy
LA CROSSE
Hoeschier Bros.
MADISON
The Menges Pharmac

MADISON
The Menges Pharmacles
MILWAUKEB
Carnival Costume Co.
Dadd's Drug Store
The A. Spiegel Co.
OSHKOSH

OSHKOSH
J. Baumann & Co.
RACINE
Pokorny Drug Co.
SUPERIOR
C. W. Aust, Druggist

WYOMING,
CHEYENNE
Atlas Vaudeville Thea.
ROCK SPRINGS
Anderson Drug Co.

ALWAYS WORKING

## SHUBERT MUSICAL

INTRODUCING

Singing Quartette, String Quartette, Saxophone Quartette and Comed WITH

## "BOWERY BURLESQUERS"

C. C. CLIDENCE W. G. POWELL

CONEY

HOLMES

Good acts wanted at all times.

PROMPT SERVICE GIVEN TO RELIABLE MANAGERS.

CONEY HOLMES, Gen. Mgr., ROOM 508, 167 DEARBORN STREET, OHICAGO. Phone. Randolph 2080.

L. KLOPP & CO., successors of R. Warner (Paris), International Variety Agents, 45 Rue Richer. Cables: "Impresario," Paris.

'CHARLEY CASE'S FATHER' Written by Charley Case, comedian. Send P der for 25c. to Case Publishing Co., Locky

## Xmas Greetings



THIS WEEK, AMERICAN MUSIC HALL, NEW YORK

Will recreate until JAN. 3, then play PLAZA and over the WILLIAM MORRIS TOUR

COLUMBIA THEATRE, CINCINNATI, O.

WALNUT STREET THEATRE, CINCINNATI, O.

> OLYMPIC THEATRE. CINCINNATI, O.

GRAND OPERA HOUSE, INDIANAPOLIS.

MAJESTIC THEATRE, INDIANAPOLIS.

MARY ANDERSON THEATRE, LOUISVILLE.

LOUISVILLE.
HOPKINS THEATRE.

THE

## ANDERSON-ZIEGLER CO. CIRCUIT OF THEATRES

**M. C. ANDERSON** General Manager **NEW YORK OFFICE** 

TIMES BUILDING.

CINCINNATI OFFICE

OLUMBIA THEATRE BUILDING.

CHICAGO OFFICE

MAJESTIC THEATRE BUILDING.

"ENGLAND APPLAUDS WHAT AMERICA DISCOVERED"

## Jos. Carroll a Cooke will J.

Thanks OSWALD STOLL, ESQ., and THOMAS BARRASSFORD, ESQ., for offers of immediate continuance of our SUCCESSFUL ENGLISH ENGAGEMENT, obliged to decline, but we return in June, 1910.

THIS WEEK, FULTON THEATRE, BROOKLYN

LONDON REPRESENTATIVE,

PERMANENT ADDRESS, HOTEL YORK, N. Y. CITY.

NEW YORK REPRESENTATIVE,

Mr. B. A. MYERS

MERRY CHRISTMAS AND HAPPY NEW YEAR TO EVERYBODY

## A. E. M

Mr. H. W. WIELAND

## **MEYERS**

167 DEARBORN STREET

CHICAGO

Can book anything from a single to a circus

Wire or write your open time. The only REAL artists' representative West of New York.

HALL" NIGHT IN MUSIC A MONKEY

OPENED AT HAMMERSTEIN'S June 7th, for 4 weeks engagement and have since played the following Theatres

7—Hammerstein's, New York. 14—Hammerstein's, New York. 21—Hammerstein's, New York. 28—Hammerstein's, New York. 5—Hammerstein's, New York. 12—Hammerstein's, New York. 19—Hammerstein's, New York. July

July 26—Hammerstein's, New York.

Aug. 2—Ecith's, Beston.

" B—Temple, Detroit,

" 16—Grand, Pittsburg.

" 28—Shea's, Buffalo,

" 30—Shea's, Toronto.

Sept. 6—Keith's, Frovidence.

18—Cook's, Rochester.
20—Colonial, New York.
27—Orphoum, Brooklyn.
Oct. 4—Alhambra, New York.
11—Chase's, Washington.
18—Columbia, St. Louis.

. 25—Majestic, Chicago. 1—Majestic, Chicago. 1—Majestic, Chicago. 15—Grand, Indianapolis. 32—Columbia, Cincinnati. 29—Orpheum, Memphis. 6—Orpheum, New Orleans.

And STILL 30 WEEKS TO PLAY before LEAVING FOR ENGLAND to open JULY 18th, 1910 STOLL TOUR EN ROUTE ORPHEUM ROAD SHOW

ARTISTS: ATTENTION! For satisfactory bookings, with convenient jumps, send your open time IMMEDIATELY to our nearest office.

NEW YORK American Music Hall Building

CHICAGO

BOSTON 167 Dearborn Street

ACTS DESIRING TO PLAY THE NEW ENGLAND CIRCUITS COMMUNICATE WITH OUR BOSTON OFFICE. NEW ORLEANS -Maison Blanche Building

## Percy G.

The COLONIAL New York The ALHAMBRA Harlem The ORPHEUM Brooklyn The CRESCENT Brooklyn The NOVELTY Williamsburg The GOTHAM East New York The GREENPOINT Brooklyn The BRONX New York

Address all PERSONAL letters to PERCY G. WILLIAMS, Long Acre Bldg., 1505 Broadway, New York

ITALY'S LEADING PAPER FOR THE

Animated Picture and Phonograph Business PUBLISHED FORTNIGHTLY.

83-86 large pages. Eight shillings per annum (\$1.60). Editor-Proprietor: Prof. GUALTIERO I. FABBRI, la Via Arcirescorado, Torino, Italy.

Martin C. Brannan

## Australian Vaudeville Bureau

We are prepared to deal with acts that have tee much spare time on their hands, providing they have transportation fees to this country. Anything up to \$200 will be considered, but must be specialty acts; talking acts no use. Lithos, press notices and descriptive matter to be ad-

MARTIN C. BRENNAN 104 OXFORD ST., PADDINGTON, SYDNEY, AUSTRALIA.

Immediate attention to all communications

INTER-STATE Time to Follow.

## ICTORIA PAMOUS VARIETY

Open the Year Around

## **VAUDEVILLE HEADLINERS** AND GOOD STANDARD ACTS

If you have an open week you want to all at short notice, write to W. L. DOCKSTADER, Garrick Theatre, Wilmington, Del. Can close Saturday night and make any city east of Chicago to open Monday night.

## ERNEST EDELSTEN

VARIETY AND DRAMATIC AGENT.

17 Green St., Lelecter Square, LONDON
Sole Representative,
John Tiller's Companies. Walter C. Kelly.
Little Tich. Fragon.

Always Vacancies for Good Acts

1877 AMUSEMENT 1909

TEMPLE BAR BUILDING BROOKLYN, N. Y.

## A. E. MEYERS

167 Dearborn St. Chicago, III.

CAN HANDLE ANYTHING from a Single to a Circus. Write or wire open time.

## CHARLES HORWITZ

Author of the Best Comedies in Vendeville, performed by Mr. end Mrs. Mark Murphy, Harry First and Co., Sheen and Warren, Gracie Emmett and Co., Emily E. Green end Co., Chedwick Trio, Leonerd and Whitney, end 150 other Sketch end Monologue Hits. Book and lyrics of "Too Many Wives." lyrics for "Commencement Deys," end other Musical Comedy Successes. OHARLES HORWITZ, 1402 Broadway, Room 315, Kniokerbooker Theatre Building, New York.

"SOME EHRETS."

If so, don't worry. Just let menagers know that you ere wearing dre ell the booking you can use. Our famous No. 2 BOOKLET of Ladies' Fashions is the KEY to BIG TIME. Send for one.

WOLFF, FORDING & CO., 61-65 Eliot St., Boston, Mass.

THE ENGLISH PROPESSIONAL JOURNAL Circulation guaranteed to be larger than that of any English journal devoted to the Edwille Professions. Foreign subscription, 17s. 4d. per annum.

## STAGE THE

NEW YORK AGENTS-Paul Tausig, 104 East 14th St., and Samuel French & Sens, 54-50 West 22nd Stroot. 22nd Street.

Artists visiting England are invited to send particulars of their act and date of opening.

STAGE Letter Box is open for the reception of their mail.

16 YORK STREET, COVENT GARDEN, LONDON, W. C.

Booking the longest chain of Vaudeville Theatres west of Chicago. Playing the best sets in vandeville

VAUDEVILLE

144-150 POWELL ST ..

SAN FRANCISCO, CAL.

Suite 101, Knickerbocker Theatre Building, 1402 Broadway, New York. Exclusively representing 73 VAUDEVILLE THEATRES, enbracing Bruggman, Keeney, Sheedy, Mozart, Quigley and Bijou Circuits

40 CONSECUTIVE WEEKS, with very short and convenient jumps CORRESPONDENCE solicited from managers and artists

EUROPEAN OFFICE REPLIM. GERMANY RICHARD PITROT Representative

## PANTAGES (IRCUIT

VAUDEVILLE THEATRES, Inc. ALEXANDER PANTAGES, President and SEATTLE

OFFICES NEW YORK. CHICAGO, SAN FRANCISCO. DENVER.

VISIT THE FOURTEENTH **ALL AGENTS** STREET THEATRE

## Booked by SHEA @ SHAY

SUNDAY NIGHTS: Grand Opera House, New York, and Grand Opera House, Breeklyn.

OUR CLUB DEPARTMENT. Established for the past 10 years. Send in open time.

6 WEEKS AROUND NEW YORK.

SHEA @ SHAY, 112 W. 38th St., New York

VAUDEVILLE AGENT, begs to announce that a branch office has been epened, with Arthur Tonn is charge, at 807 Sykes Building, Minneapolis. charge, at 807 Sykes Building, Minneapolis.

MANAGERS in WISCONSIN, MINNESOTA, the DAKOTAS and CANADA, wishing VAUDEVILLE
TALENT please write or wire.

N. B .- Artists East of Chicago write to EDWIN E. LANG, Dexter Building, Chicago, for open time.



"PRESS." SPOKANE.

"If you hear Alice Lloyd sing 'Splash Me' and 'Who're You Gettin' at, Eh?' and fall to enjoy it, there's something wrong with your liver—you're sore at the world."

"CHRONICLE," SPOKANE.

"It is seldom that a capacity house leaves a vaudeville theater as thoroughly delighted with the show as the patrons

of the Orpheum did yesterday afternoon and evening, and still less often is it the case that the andlence is as completely in love with the headliner as were they with Alice Lloyd, the little English comedienne.

intue English comedienne.

""'Miss Lloyd possesses all the charms necessary to fascinate the most critical of audiences. She is pretty, dainty, clever and handles her various songs in such a catchy manner as to win the favor of her listeners right from her first appearance on the stage."

ORPHEUM, PORTLAND, DEC. 13.

## "SPOKESMAN REVIEW," SPOKANE.

"May all the stars who come across the waters from England be like unto Alice Lloyd! It would be the best thing on earth to promote a deep and abiding friendship between the two countries, a friendship that has at times been endangered by some of the English vaudeville importations.

"Alice Lloyd radiates peace on earth and good will toward men, so that while she is singing the man in the next seat might press his heel into your tenderest corn and you would be as likely as not to turn and thank him."

AUTHOR OF

"PRIDE OF THE PRAIRIE, MARY." "LIBERTY" (For Nat Wills). "GIVE ME CREDIT, BOYS" (For Al Reeves). "SKINNY SONG" (For Charles F. Semon).

Have placed my new songs with "SHAPIRO" In Vaudeville. Address, AL SUTHERLAND

Thiosgo Representative, JEROME H. REMICH & CO.

## NOVELTY TIGHT WIRE ACT. DIRECTION, A. E. MEYER

LLWAYS WORKING.

## WANTED

Acts of all kinds for immediate and future time—Nothing too big to handle
—Some salaries too high—A season's work—Consecutive work—Short jumps—
Ladies' quartette for production—Quick change artist for production—Minstrel
and Mus. Com. Artists.

## NOW THE BIG FOUR

Going East-West-North-South-Everywhere.

HEAD OFFICE:

SPRINGFIELD, O. Gus Sun Booking Exchange Co., Inc., New Sun Theatre Bldg. BRANCH OFFICES:

PITTSBURG, PA....... Gus Sun Booking Exchange Co., Inc., 630 Wabash Bldg. CINCINNATI, O.. Gus Sun Booking Exchange Co., Inc., 302 Lyric Theatre Bldg. BIRMINGHAM, ALA. Gus Sun Booking Exchange Co., Inc., 538 First Nat. Bank Bldg.

PASTE THESE ADDRESSES IN YOUR DATE BOOK FOR REFERENCE. WRITE. WIRE. CALL.

At the Main Office or the Branch Office for information. Can always use good acts on short notice. If not working, jump in and we will take care of you. Address all Communications to

THE GUS SUN BOOKING EXCHANGE CO., Inc. SPRINGFIELD, O. CINCINNATI, O. PITTSBURG, PA. BIRMINGHAM, ALA.

## Original runk

"A Night in an English Music Hall"

with Mr. Flo Ziegfeld's Jr.'s

"Follies of 1909"

Second season and re-engaged for



THE PEOPLE"

**MAT 1904** 

"The success of "Twice Nightly," 'A Night in an English Music Hall," the latest pantomine produced by Fred Ksrno, owes a great deal to the performance of the insbriated swell by Billy Reeves. It is safe to say that the creation of this character lay mostly in the hands of this gifted pantominist. His performance of the rufflan in 'Early Birds' is still being apreciated by crowded sudlences. Billy Reeves was cradled in the profession, and has grown up in it, bence his great success as an artist."

Merry Christmas and happy New Year To all my pals and friends in America and England

JUST HATS--THAT'S ALL

Address VARIETY, Chicago

SURE YOU Get your RAILROAD TICKETS on the LEHIGH VALLEY & DELAWARE, LACKAWANNA & WESTERN R. R. at the VAUDEVILLE STEAMBHIP CAN AGENT. Write, call or telephone. My representative will deliver the lickets to you. I have always served you well.

Going to Europe? Tokets on all Steamship Lines. Lowest rates, PAUL TAUSIG, 104 E. 14th St., New York, Savings Bank Building. Telephone 2009 Stuyvesant.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

## ARTHUR **PRINCE**

Miss

AND "JIM." L. H. BAUER, LONDON, Communications, VARIETY, New York

Communications, VARIETY, London.

In Anna Marble Pollock's delft Dialogue, with Ditties, designated

JOHN W. DUNNE, Hotel York, New York City



America's Best and Most Meritorious Musical Act

FRANK B. CATE, Cornet Virtuoso, Playing his latest success "CATEASONIAN" POLIKA-FANTASIA WALTER H. CATE, World's Greatest Saxophone Soloist,

FRED O. CATE, Playing Solos on the Largest Saxophone in the World. Producing the Deepest, Mellowest and most P. werful Tones ever produced on

any bass instrument in the world and Four Large Xylophones.



"Twenty Minutes Before Train Time"

Once more la America after a success-fui season in Great Britain

DEC. 6, POLI'S, SCRANTON. Direction. HURTIG & SEAMON.

Featuring Jointly.

DEC. 18. POLI'S, WILKES-BARRE 11 CLUB SHOWER and their ORIGINAL OVERHEAD THROW.

**NOVELTY COMEDY** SINGING ODDITY

## FEATURED PANTAGE

HUME **SCHOAFF** 

**NOW PLAYING** Sullivan-Considine **Paul Goudron** 

VERSATILE

**VAUDEVILLIAN** "

**FIFTEEN** MINUTES of FUN in "ONE"

**BLACK** 

**SHEEHAN** 

Address care VARIETY, Chicago



NO

America's foremost female ventriloquist

AL. SUTHERLAND

WATCH for the NEW BIG ACT. Something decidedly ORIGINAL

"THE MODERN HERCULES"

Playing S .- C. CIRCUIT.

NOTICE -NEW ACT COPYRIGHTED

INIMITABLE ECCENTRIC ACROBATIC JUGGLERS

The trick that teaches those that talk tricks

ADDRESS VARIETY, CHICAGO

SILENT SENSATION OF THE SEASON

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

"Ginger" The unnier Than A Whole Car L DEC: 13, BIJOU, LANSING, MICH.

HERE THEY COME!

THERE THEY GO!

BREAKING THE VAUDEVILLE SPEED LIMIT

MERRY XMAS AND HAPPY NEW YEAR TO ALL

Direction, M. S. BENTHAM

"THE MORNING OREGONIAN," Portland, Ore.

Nov. 9, 1909.

ORPHIUM.

"Mr. and Mrs. Hugh J. Emmett present "An Evening at Home." Incidentally, one might say, if all evenings at home were as interesting there'd be an immediate dearth of folk on the streets. Mrs. Emmett furnishes the piano accompaniment for the songs in the act, and plays artistically, indeed. She is a beautiful woman, handsomely gowned, who gives much to the success of the act. Mr. Emmett is a ventriloquist, and the repartee and bon mots which fly thick and fast from the lips of the pseudo boy and girl who serve to demonstrate his powers possess a refreshing quality and a newness that is appealing. Emmett possesses extraordinary powers as a ventriloquist and smokes nonchalantly while be sends his voice to Oregon City and back. He also contributes original stunts on a violin.

THE FAMOUS CALIFORNIA VENTRILOQUIST.

## THE FAMOUS CALIFORNIA VENTRILOQUIST

T presenting the Musical and ventriloquial Assisted by HOME" novelty

140 West 42nd Street, New York City Sole Representative

Ready in November

**Spectacular** 

Special Music

Special Scenery **New Light Effects** 

Our "Three-Act"

ALF T. WILTON ONE OF THE ATHLETIC FEATURES WITH

CHAS.

**JEFFRIES** 

FOR BALANCE OF SEASON.

Coming events cast their shadows before them. That is why green has been so popular this season.

Presenting a Real Movelty, as Funny as it is Clever. NOTE:

IS COMING

A. MYERS, Exclusive Agent

NEXT WEEK (Dec. 13) MONTREAL, CA.

Fixed up by PAT CASEY

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

THE UNIVERSAL SUCCESS!

SYRACUSE "HERALD." NOV. 28. SYRACUSE "HERALD," MOV. 28,

"Lily Lena, a dain'ty little artist who returns to Syracuse fresh from her triumpha in Europe. Her costuming is exquisitely beautiful and her gentle, artistic and pleasing manners are in the highest degree attractive and taking with the audience. She is magnetic and graceful, is an accomplished actress, and is "as pretty as a picture." Alies Lena received a cordial welcome at the hands of her audience." FASCINATING

THE SEASON'S SUCCESS!

SYRACUSE "JOURNAL," MOV. 23. "Lily Lena, just arrived from abroad, thank you, gets more of the twinkle in her eye into a song than she ever did before, and makes the spotlight dissy with her new gowns. It is none of our business how Collector Louis Loeb ever let those gowns through the Customs House, and they are almost as big a hit as Lily's new hats. There are at least three new songs that have speed to them in the cute class."

RAWSON

FRANCES GLARE

"Herald Square Jimmy"

Written by Ella Cameron.

CASEY.

Written by Ella Cameron.

DEC. 18, BURLINGTON AND OTTUNWA, IA.

Direction, PAT CASEY.

United Time

In their European Equilibrial Acrobatic Combination, including the "LOOP-THE-LOOP" BOOK (The eriginal, not a copy.) New Playing the Middle West.

Permanent care VARIETY, Chicago Office

PEERLESS TWO MACKE

YOUNGEST LEADING SOUBRET IN BURLESQUE.

'00-'10, "Lady B:

ent. HARRY M. STROUSE.

Ventriloquist, stands in the front rank in his profession .- "The Era." London, Eng., Oct. 16,

Change from opening to closing the show.

DEC. C, GRAND OPERA HOUSE, PITTSBURG.

Direction PAT CASEY

ALF T. WILTON, Repr semiative DEC. 18, SHEA'S, BUFFALO.

Management M. S. BENTHAM.

United Time.

-GOOD looking-GOOD dre



"THE MAN MELBA"

VOCAL BANGE OF S% OCTAVES.

BOOKED BY MILLER & BRADSTREET OF W. V. A

Special Souncry.

In "OLOWN ALLEY"

Ask ALF. T. WILTON

Have Your Card in VARIETY

OFFERS INVITED FOR ROAD SHOWS,

Address ALF T. WILTON, Agent, or Care VARIETY, Chicago

83.000.00 PRODUCTION

OE

ARLES WILFORD'S

A BIG HIT IN CHICAGO.

CREAT WIRELESS TELECRAPH SKETCH

ARIETY

CARDS OF ARTISTS

UNDER THE HEADING OF

**ARTISTS**" "REPRESENTATIVE AT FOLLOWING BATES:

single col., \$4.00 menthly, net 7,00 menthly, net 8.50 menthly, net 12.50 menthly, net 12

ement under this heading accepted for less than one month and ne preferred position given. Remittance must accompany advertisements forwarded by mail.

Cash discount for 6 and 12 months.

An Ideal Combination A Sure Fire Hit Two Stroiling Players

AND

Now Convulsing and Delighting Poli Audiences

COLONIAL, NEW YORK, DEC. 13

Kills a Germ—Singing Bass to It

AL SUTHERLAND, Agent

KENNEY, McGAHN AND PLATT

"Night in an English Music Hall" "Night in Siums of London"

ALF REEVES. Manager.

WILLIAM MORRIS CIRCUIT.

IN VAUDEVILLE

Vandoville's Leading Producer of Animal Acts "LITTLE CHARLEY"

Address R. 494, Long'Acre Milg., New York City.

GOETZ and HERR

PRESENTING IN VAUDEVILLE,

"The Stable-boy and The Girlie"

Booking representative announced later.

Address care VARIETY.

AT LIBERTY

The Talk of Burlesque

For Season 1910-11

## Henry

We have a S act piece that we will stage, put on the numbers, furnish original music, design scenery and contumes and guarantee you a pronounced success.

When you get us you are sure of a good show. En route "Americana."

Address WHITE RATS OF AMERICA.

THE GIRL PROM THE STATES."

SMITH & ALBEE, Agents.

THE BIGGEST HIT OF ANY DOUBLE ACT ON THE COAST

Featuring "The Human Calliepe" and also my own original imitation of Musical Glasses.

Ask B. A. MYERS. Played Casino Theatre, Brooklyn, Sunday,

> Headlined the Bill, position next to closing, did 18 minutes in "one," and stopped the show.

## Ask WALTER PLIMMER



In a rapid fire musical novelty featuring

New comedy plot written by Thomas J. Gray P. S. We do not play "Dixie" or other kind applause music.

## DEC. 6, SHUBERT, UTICA.

DEC. 18. CHASE'S, WASHINGTON

PAT CASEY

PLAYING WILLIAM MORRIS TIME



Dec. 5.

DEC. 18, POLI'S, HARTFORD.

## ENOCH!

THE COMEDY MAN-FISH

Keeps the people laughing throughout his act, which runs 15 minutes. My tank can be wheeled on and off the stage, can work in (two) only one minute to place; everything up-to-date. Esoch holds the world's record for staying under water—4 minutes 46:1-5 seconds. Funny jokes and sayings; all new. The Greatest Act of its kind on earth. Letters, care VARIETY, will always find me. Permanent address, 105 Madison Ave., Atlantic City, N. J.



## TO HEAR FROM REAL AGENTS.

FRANK ZOE SYLVAN
HIGH ART PARISIAN NOVELTY VAUDEVILLE ARTISTS,
Introducing
SYLVAN CASAD, The Boy Comedian with the Big Voice.
In their own version of
"EVERY DAY HAPPENINGS ON A RAILBOAD."
Permanent address, DARLINGTON, WIS.



CAN DO **THINGS** NO OTHER MAN-KIN

Now playing RETURN ENGAGEMENT on ORPHEUM CIRCUIT. Week of Dec. 18, ORPHEUM, MEMPHIS.

ORPHEUM CIRCUIT - 1909-10 - BOOKED SOLID.

AND

Presenting their New Act, 44 THE MUSIO PUBLISHER" By J. B. LAZAR. WEEK DEC. 18, MAJESTIC, MILWAUKEE.

The Orphoum Circuit Playing

AND

BENEDICT

EDOENTRIO SINGERS AND DANOERS Regards to Mabel and Fleyd Mack, Billy Mann, Van Heven and Bell Bey Trie

AND

Tremendous Success on the Orpheum Circuit.

Dec. 13, Orpheum, Seattle

Direction, JENIE JACOBS

REPRESENTATIVE ARTISTS

WM. S. CLARK'S "JERSEY LILIES."

These "Tanglefoot" Dancers. MOT ONE IN "ONE" LIKE THIS ONE.

New York

Playing for WALTER F. KEEFE.

JOS. E. SHEA, Agent.

DESCRIPTIVE PLANIST EXTRAORDINARY. Especially "STORM" Piece with ELECTRICAL Effects.

Act 13 Mina. Have open time. Address Bullivan-Considine, San Francisco, Cal.

JOHNNIE C. WALSH, Mgr

"DECOMPOSER SONGS"

WEEK DEC. 18, ORPHEUM, BROOKLYN.

## DeHAVEN SEXTETTE

WITH SIDNEY C. GIBSON and BARRETT SISTERS, AWA DOMALDSON, MAY WILLS, MARKL RANGLEY.

Produced and Staged by Mrs. Goo. W. Do Haven.

			Wonne	" BATTON TOAR THE TATA		
		Fifth Ave., New York.	Hov. 28	Oakland.		Indianapolis.
**	23,	Detroit.	Dec. 5		ae,	Cincinnati,
**	80.	Rochester,	79		April 4,	Milwaukee.
			30	, "	" 10,	Evansville.
		Toronto.	Jan. 2	, Salt Lake.	** 18.	Memphis.
••	18,	Buffalo.		Ogden.	25.	New Orleans.
**		St. Louis,	" 17		May 2,	Mobile.
**	<b>27</b> ,	Chicago, Majestic.	" 80		. 9.	Memphis.
		Butte, Montana.	Feb. 6		* 16,	Louisville.
••		Spokane.	" 18	Sioux City.	44 98.	Columbus.
		Seattle.	" 90		11 30.	Pittsburg.
Mov.	1,	Portland.	87		June 6.	Baltimore
**	14,	San Francisco.	Mar. 6		14 18.	Philadelphia.
"	21,	**	" 14		. 20,	

JACK DUNHAM

SAM EDWARDS

JOE FARRELL (D'Artagnan)

(Porthos)
THE MUSKETEERS OF MODERN DAYS.

(Athos)

MODERN DAYS. Campaigning with "The Tiger Lillies" Co. DEC. 6. FORT DEWEY THEATRE, MINNEAPOLIS.

"Trolley Croubles"

Monroe

Lola

Now Playing Orpheum Circuit



## TROUPE

European Novelty Musical: and Singing Act

Picturesque Costumes and Stage Apparatus. Featured Pantages

OPEN TIME, JAN. 16th Address PAT CASEY

in one act Grand Opera, with Mlle. Hortense Mazarett

and Miss Othella DeMoss

ALHAMBRA, NEW YORK, DEC. 18.

A MUSICAL PHENOMENON.
"Toye is possessed with a voi rather a range of voices of remai catholicity and strength."—Daily graph.

"Her range in the upper and lower registers is superb."-Advertiser.

"A remarkable feat in vocal gymnastics."—Standard.
"Toye sang tenor and soprano with equal facility."—Daily Express.

## Netta Vesta

UNITED TIME.

Direction, JENIE JACOBS, 1405 Breadway, New York.

Mr. and Mrs.

THE MAN WITH A THOUSAND SONGS.

"Keep Your Foot on the Soft, Soft Pedal"

WILLIAM MORRIS OIROUIT

"THE DRUNK"—Fred Karno's "Night in an English Music Hall."

DEC. 18. PLAZA, NEW YORK.

FOR YEARS we have been coming East and going West, but "MARTIN BECK" has never noticed "PAUL LA DREW" and "JERRY, THE DUCK" as yet. WHAT'S THE AMSWER!

MONKEY COMEDIANS In Vaudeville. Direction, MARTIN BECK.

FOR SALE WIGGIN'S FARM

Apply to THE CHADWICK TRIO.

LOWENWIRTH and COHAN

HEBREW COMEDIAMS.

HEBREW COMEDIAMS.

Murderers of the King's English.

Address care VARIETY, London Office.

A. WARD

CHARACTER COMEDIAN. Address care VARIETY, Chicago

'QUEEN MAB" AND "WEIS.

**MIDGET** ACT IN VAUDEVILLE.

JOHN T. MURRAY

Eccentric Comedian

Management, JESSE L. LASKY.

THE GIANT ROOSTER Free for Christman Mail or Cable, Sydney, Australia. care Her Majesty's The

GYPSY VIOLINIST. Novelty European Vielin Act. Elaborate Contuming. Address VARIETY, 2004 Sutter St., San Francisco

**Monkey Music Hall** 

## MAUDE ROCHEZ

At Present Orpheum Road Show

## ING AND B

Featured in "William and Walkers" "CHOCOLATE DROPS."

GEO. L. ARCHER, Manager

"THE ASSASSIN OF SORROW." Agents ABEL & IRWIM.

## DUNEDIN TROUPE

Artistic and Acrobatic Cyclists.

Manager. JAMES E. DONEGAN, 754 8th Ave.,
New York.

## W. SNOW

"The Man About Town."
INTER-STATE TIME.
ALF, T. WILTOW, Exclusive Agent.

MARK and LAURA DAVIS

Presenting "HAMS THE GROCERY BOY."
Direction, ALF T. WILTOM.

Chas. f. Semon "THE NARROW FELLER."

Doing Well. Care VARIETY.

SIGNED for twenty weeks this season on the WILLIAM MORRIS GERCUIT.



## **BOBLADO'S**

Trained Shoop and Fig.
Only feek of trained
shoop in the world.
Distinct Hovelly.
Festured Swaywhere.
Address care VARIETY,
2006 Setter St.,
Eas Transices.

LEONA

HARRY

in "A SHOPPING TOWR." Direction M. S. RENTEAM.

THE TALK OF EVERY TOWN THEY VISIT.



HOWARD MD **COLLINSON** 

In an English Movelty Act, "A PIECE OF DRESDEM CHIMA." Booked selid.

Director

## ALBERT SUTHERLAND



## 'IOLET PEARI

Featured with M. M. Thiese "WINE, WOMAN AND SONG."

STUART KOLLINS
and his "BANTO GIRLS."
MISSES CARMEN AND ALLISON.
3801 Broadway, New York City.
Tel, 7026 Morningside.

## WAGNER AND LEE

Original Comedy Acrobats.

In a Unique Combination of Twists and Falls.

## Ritter and Foster

ACROSS THE POWD Address care VAUDEVILLE OLUB, 96 Charing Cross Boad, Lendon, Eng.

JOHN P.

Playing Return Dates for the W. V. M. A.

WANTED—An agent to book me in England. Address care of VARIETY, Chicago.

JEANNE

## **Palmer**

In a Breesy Singing and Talking Novelty, "THE OTHER HALF." A Complete Playlet in One. By Louis Weslyn.

FOR SALE:

## THE FLATIRON BUILDING

DEC. 18, BENNETT'S HAMILTON DEC. 20. TORONTO.



DEC. 27. SHEA'S. BUFFALO. JAN. S. GRAND, SYRACUSE.

## HARRY H. LAMOUNT

Playing the French Artist in BILLIE BURKE'S "Models of the Jardin de Paris." featured. 14th week a big success.

## BINDLE FLORENCE

HEADLINING ORPHEUM BILLS. THIS WEEK, ORPHEUM, 'FRISCO.

## MARTIN BECK SAYS

"I like Florence Bindley's meritorious new offering. She has always been a welcome attraction in our theatres, and I am impressed with



"THE VERSATILE COMEDIENNE." DARWIN KARR

Personal Representative.



**MUSIC** COMEDY TALENT

NEVILLE BATES and THE TRAMP, THE GIRL AND THE WHEEL.
DEC. 13, KEENEY'S, NEW BRITAIN.
Direction, B. A. MYERS.

## COLES THREE

Novelty Fight and Bounding Wire Acrobats. Season '09-'10, "POLLY OF THE CIRCUS."

"De Voy and Dayton Sisters are doing a dancing act at the Criterion which is in a class by itself. It has all the qualities which go toward success, and there is not a single thing all to that can be criticised. De Voy is entertaining in an artistic way, while the ladies dance well and please the eye in the way of looks."—Chicago correspondence New York "Review."

THE VENTRILOQUIST WITH A PRODUCTION

ED. F.

"A MORNING IN HIGHWILLE. Direction JACK LEVY.

ELLIS

London address, 150 Oxford St., W.

The Best Singing Quintette in Vaudeville, SAM J. CURTIS and CO.

MELODY AND MIRTH.
In the Original "School Act."



Revised and elaborated into a screaming DEC. 18, EMPIRE, HOBOKEN.

Playing for William Morris anagoment BERT OOOPER 108 W. 38th ST., NEW YORK.

THOS. J.

laying the 4th of the "Haggerty" Sketches,
"MAG HAGGERTY, E. D."

- By Will M. Creesy,
BIGGEST HIT of them all.



## LAMILLAS AND OREO

Singers and Dancers.
Also Presenting a
PANTOMIME SKETCH.

Address care PAUL TAUSIG, 104 E. 14th St., New York.



## La-Don and Viretta

Our Agent, ALF T. WILTON.

MARSHALL P.

Bell Phone 104.

MERRY XMAS.

HAPPY NEW YEAR

RING AND WILLIAMS IN THE SUMMY SOUTH.

ASK SAN DUVRIES.

It isn't the name that makes the act-It's the act that makes the name.



THE RING OF IRELAND.

JAMES B. DONOVAN

**RENA ARNOLD** 

QUEEN OF VAUDEVILLE.
DOING WELL, THANK TOU.
ecter and Advisor, King Pat Cas

WEEK DEC. 18, ORPHEUM, ATLANTA. PAT CASEY, Agent

"His Hamlet travesty is much funnier than



"High class humor of rare flavor, due largely to the cleverness and individuality of Walter C. Kelly and Griff, two mon ologists of different types, but each presenting work exceptional

quality."

Agent, PAUL DURAND, Room 313, Long Acre Bld.

## Van Cleve, Denton



and

'ete''

The act that always

## **IOLLY** AND W

AND COMPANY,

Presenting
"P. T. BARNUM, JR."

I don't know which is the biggest rube—the
countryman walking about with a conductor's
check in his hat or the tad-pole with his suit case
covered with labels.

Direction GRO. HOMANS.

Develde & Zelda

THE SENSATIONAL

## ARRIAL GYMNASTS.

SKATORIALISM
Direction, JAMES E. PLUNKETT



## GAVIN 49 PLATT PEACHES

Presenting "THE STOLEN KID."
Permanent address, Clifton, M. J., L Box 140.



48 pieces in the orchestrs, a real dressing room, a classy audience, a two months' engagement in one theatre. All this at the Empire, London, Leicester Sq. It takes a bit of "retting" to land this. Will be here till Jan. 8, '10.

If you don't believe this, ask "Griff."

Dear Friends.—Thanks for all that news. Communications, "VARIETY," Lendon.

## BUSTER, 16, OCT. 4th



Buster Reaton bust a button butting into town, I'll bet a button Buster Keaton can Bust Buster Brown.

MCNAMEE. The Clay MODLER. Dec. 6. GREENPOINT. BROOKLYN.

Dec. 18, BRONX. NEW YORK.

is which! He or Him.
Address VARIETY, Chi-

## A VERY MERRY CHRISTMAS VERY HAPPY NEW YEAR

U. S. and England

THE ORIGINAL "DRUNK"

Management

Mr. F. ZIEGFELD, Jr.

"Follies of 1909"

December 13, Tremont, Boston, Indefinite

In Their Own Comedy Creation,
"It Happened on Monday."

Booked solid until July, 1916. Week Dec. 18,
ORPHEUM, HARRISBURG,
REICH & PLUNKETT, Smart Agents.

## COLLINS AND HAWLEY



The Passion dance in days of yore was heralded as great,
Then came Salome, which stayed awhile, then she soon met her fate,
And after that Salomey thing was canned and

And after that Salomey thing was canned and labeled junk.

Up propped a dance they called Apache, which also was a bunk.

And now since all this so-called wiggling dancing thing has stopped,

We think that we should let you know that not once have we flooped.

And why? Because the stuff we pull is danced with frisky feet,

And guaranteed to cause a riot and knock 'em off their seats,



ORPHEUM CIRCUIT. PAT CASEY. Agent.

## Week Dec. 13, Lyric,

Dayton

OULD

By JOHN R. GORDON

**BOOKING VAUDEVILLE EVERYWHERE** 

# CASEY CAGENCY

NONE BETTER KNOWN IN THE WORLD

Most Competent Staff, Complete Connections and Quickest Action

PAT CASEY, Sole Director

LONG ACRE BUILDING, NEW YORK CITY, U. S. A.

## 

STANLLY-MURPHY

Sond

PERCY WEMRICH

FROME & REMICK & G

## TEN CENTS





ALL RECORDS SHATTERED AT SPOKANE, WEEK NOVEMBER 29. INDICATIONS FROM SEATTLE (DECEMBER 6), POINT TOWARDS THE SAME RESULTS

"Now just a word about Miss Lloyd's artistry. This little comedienne may be called a perfect artist. In other words, she is finished in everything she does. She acts so naturally, sings so easily, trips across the stage so gracefully, that she doesn't seem to be making much of an effort. You go to the theatre, keep these qualities in mind and see if you don't believe Miss Lloyd has advanced to all that is highest and best

in the work of her art. Today she stands as the leading comedienne in vaudeville. You judge for yourself."—Seattle "Daily Times."

"Breathes there a man with soul so dead that he failed to enthuse when Alluring Alice Lloyd ambled into view yester-day? If so, mark him well, for he's an extinct individual,

"Anent this, lims-ten: When this little lady faced the lighted line last night and dared us to make a noise like lobs, there wann't a perceptible peeve. For Alice is about the noblest warrioreas that ever took it upon herself to shoo the satana of indigo hue."—Seatile "filtar Gasette."

"In vaudeville, the Orpheum is featuring Alice Lloyd, and she is featuring the Orpheum."—Clipped from a Seattle daily.

MAJESTIC THEATRE.

"The Booth trio in 'cyclistic crasiness' put on some stuff which takes the house by storms. Their trick bloycle ydding, interlined with new comedy trimmings, is hard to beat. To be exact, it ham't been beaten. Whoever pits one over better than this is in danger of being signed up by Hammerstein for life."—Galvesten "Tribune."

IN "CYCLISTIC CRAZINESS"

"Making Good" is better prest than talking of "How Good" you are

**Exclusive Agent, ALF. T. WILTON** 



America's Best and Most Meritorious Musical Act

FRANK B. CATE, Cornet Virtuoso,

nying his Intest success "CATEASONIANI" POLKA-FANITASIA WALTER H. CATE, World's Greatest Saxophone Soloist,

FRED O. CATE, Playing Solos on the Largest Saxophone in the World. Producing the Deepest, Hellowest and most Powerful Tones ever produced on

any bass instrument in the world and Four Large Xylophones.



"Twenty Minutes Before Train Time"

Once mere la America after a succe ini sesson in Great Britain

## SPECIAL NOTICE

In reply to Woods-Ralton and Co.'s advertisement in last week's VARIETY stating they haven't the world's largest saxophone, but played what they have got, will say we have the "LARGEST SAXOPHONE" in the world, and have

**SSSSS** 

that

says FRED O. CATE can play a larger perfect chromatic range on our large saxophone (largest in the world) than they can play on any saxophone they own; also, we can ass them in every detail on the cornet, saxophones and xylophones.

They may be "some" players, but we believe them to be "some" knockers. Address care VARIETY, New York.

WANTED, Big Comedy and Novelty Feature

Asta to write or wire open time. Booking Thalfa, Chicago; Joliet, Bloomington, Rigin, Aurera
and other houses in Illinois, Indiana and lows.

DOUTRICK'S BOOKING EXCHANGE CHAS. H. DOUTRICK, Manager.



## **TROUPE**

European Novelty Musical and Singing Act

Picturesque Costumes and Stage Apparatus. Peatured Pantages

OPEN TIME JAN. 16th Address PAT CASEY

SURE YOU Get your RAILROAD TICKETS on the LEHIGH VALLEY & DRIAWARE. LOKKAWARMA & WESTERS R. R. at the VAUDEVILLE STRAWBHIP CAN AGENT. Write, call or telephone. My representative will deliver the tickets to you. I have always served you well.

Geing to Europe 1 Tickets on all Steamably Lines. Lowest rates. PAUL TAUEIG, 104 E, 16th St., New York, Savings Bank Building. Telephone 5099 Strayesant.

AT LIBERTY

The Talk of Burlesque

For Season 1910-11 Heary Edgar

se that we will stage, put on the numbers, furnish original mus

When you get us you are sure of a good show. Past 2 seasons with E. D. MINER. ME BOUTE "AMERICANS,"

Address WHITE BATS OF AMERICA

PLAY EMPIRE THEATRE, BROOKLYN SUNDAY, DEC. 19 Come and See Us Work

VOL. XVII., NO. 2.

**DECEMBER 18, 1909.** 

PRICE TEN CENTS.

## FAMOUS "DALY'S THEATRE" MAY PLAY MOVING PICTURES

## Reported to Have Been Offered People's Vaudeville Co., Which Has Secured New Keogh Theatre in Bronx.

If reports that the Shuberts have offered Daly's Theatre on Broadway to the Loew Enterprises (People's Vaudeville Co.) are borne out by future developments, the spectacle of the house made famous by the great and late Augustin Daly presenting moving pictures, perhaps of the Shakespearian plays that producer staged so well, will be presented. What the spirits of the departed will do when this occurs is a matter for the imagination.

The report is that the Shuberts have informed the Loew people that they are expected to take over Daly's, although the combination vaudeville and picture concern prefers Wallack's across the street, a theatre of larger capacity.

Through the connection of the People's Vaudaville Co. with the Shuberts through the present operation of the several former Shubert legitimate houses in New York, the understanding is that the Shuberts are in a position to dictate to the People's if another of their theatres is to be handed over for the 10-15-25 class of variety shows.

This week the Loew Enterprises expected to close with William F. Keogh for a lease of the new Keogh house in the Bronx, at 156th Street and Third Avenue, now in course of construction. It will have a seating capacity of 3,000 and is to be yet named. The Keogh theatre will open about June 1, next, playing the usual Loew style of show, several acts and pictures at admission of 10-15-25. The Bronx acquisition for the concern will oppose the new Broux lately opened with terrific success by Percy G. Williams as a first class vaudeville theatre. Daly's, playing vaudeville, would oppose Keith-Proctor's Fifth Avenue Theatre on the next block.

Joseph Schenck, general manager for the Loew Enterprises, stated this week no consummation of the negotiations for a lease of the Academy of Music on 14th Street had been reached. It is said the influence of William G. Fox with "Big Tim" Sullivan has held back the successful ending of the transaction, "Big Tim" protecting Fox by having the Consolidated Gas Co. step carefully before leasing the Academy, now owned by it, as a future competitor of Fox's Dewey across the street. The Dewey and Gotham were leased by Sullivan & Krauss to Fox for pictures at a large yearly rental.

The New York theatres at one time this season on the Shubert route sheets, but now playing popular-priced vaudeville, are Majestic, Lincoln Square, Yorkville and Metropolis.

## "THRILLERS" SENSATIONAL FINISH.

Wilkes-Barre, Pa., Dec. 15.

As a part of the winter carnival which Wilkes-Barre has been holding G. G. Richards was advertised to do a "wire slide" by his teeth across the Susquehanna River. He made the start, but his momentum was not sufficient to complete the journey. Half way across the river Richards came to a stop. By great effort he managed to pull himself along by his hand until he had passed open water and then, utterly exhausted and helpless from the cold, he fell while trying to make the last few yards. His ankle and hip were injured, and he is also hurt internally.

## MONTREAL MILDLY SHOCKED.

Montreal, Dec. 15.

Montreal was mildly shocked Monday when Eugenie Fougere, the Frenchwoman, appeared here for the first time. Though this city has a large semi-French population, the matinee audience did not just "get" Fougere, and the management decided they would not take all the week with the bill's feature to educate the town, so Fougere retired from the program.

She opens Monday at the Fifth Avenue, New York.

## PICTURES IN THE AIR.

Commencing Christmas Day, Walter Rosenberg will open a season of "pop" vaudeville and moving pictures on the New York Theatre Roof at an admission scale of 10-15-25.

A lease was executed on Wednesday to Mr. Rosenberg for five years at a reported annual rental of \$15,000, held down to that small amount through Rosenberg being obliged to vacate yearly from June 1 to Sept. 1, when the usual summer revue is presented there.

Alterations and improvements are now being made upstairs in the New York, and a seating capacity will be obtained, says Rosenberg, of from 1,600 to 1,800. The performance will be continuous from 2 until 11.

The New York Theatre delivered the lease for the roof, which may hereafter be known as the "New York Winter Garden." Owing to Klaw & Erlanger, supposed to own the New York Theatre Building permitting vaudeville in the place, it was said that the United Booking Offices might look into the matter under the settlement agreement made between it and K. & E., which forbids the K. & E. signers allowing a variety show to appear in any theatre directly or indirectly controlled by them.

Under this clause it is reported the United is preparing an action against Felix Isman, through the latter presenting vaudeville at the Circle, New York.

## WILL BECOME A FRENCHMAN.

Stnart, the "Male Patti," is probably making his final appearance in his native land. At least he says that such is likely to be the case. Stuart has purchased a villa in the south of France. Before leaving Europe for his present engagement in America he made application or citizenship in the French Republic. By the time he returns to the Continent, he hopes his application will have been favorably passed upon.

## DU VRIES WITH MORRIS.

Chicago, Dec. 15.

Sam Dn Vries entered the William Morris office last Saturday when the negotiations, reported in Variety last week, were brought to a successful conclusion.

## MANAGERS AGAINST I. A. L.

(Special Cable to VARIETY.)

Berlin, Dec. 15.

There is trouble on again between the managers and the International Artisten Loge. The association of variety managers is opposing the I. A. L., claiming that Max Berol-Konorah, its president, has antagonized them and in no gentle manner. A meeting of the managers is being held at Hamburg.

## HIT FOR GARDNER AND STODDARD.

(Special Cable to VARIETY.)

London, Dec. 15.

Grant Gardner and Marie Stoddard registered a hit upon reappearing in London, Monday, at the Alhambra.

## ANOTHER AGAINST POLI.

Wilkesbarre, Dec. 15.

The Nesbitt, formerly on the M. Reis Circuit, opened Monday as a popular priced combination vaudeville and picture house under the management of the People's Vaudeville Co. of New York. The Nesbitt, with a seating capacity of about 1,500, opposes Poli's in this city. Admission is 10-15-25. The deal was closed late last week.

For the first three days (The Nesbitt "splits") Erretta Bros., Danny Simmons, Barrett and Bryne, Rose Berry and Fiske and McDonough were on the program. The second half will hold Weston and Young, Wally Trio, Carney and Wagner, and Deodata and Co.

Both Wilkesbarre and Scranton have been profitable Poli towns, and it is expected this opposition will be strongly felt by him. The Poli theatres play a show the full week.

There is a chance that in view of the competition Poli will reduce his admission prices from the present scale to the former prices at which he gave shows.

The Wilkes Barre and Scranton (Academy of Music, People's Vaudeville Co., managers), theatres in opposition to Poli will be personally booked by M. A. Shea, of the Shea, Feiber & Coutant firm, and will "split the week" between them.

The "split" and booking understanding has been reached between the two new managements of the respective houses as a matter of business policy.

## DEPENDS ON COURT'S DECISION.

The argument on Tuesday in the appeal of the decision in the La Salle-Anna Sinton action will determine, when the decision is finally handed down, the future piece to be at the Princess, the other local house where the Mort Singer shows appear.

In the formal argument, the court voiced the Master of Chancery's opinion in part, adjourning the matter until next Monday. The rent question was not taken up. Harry Askin is interested in the case.

If Mr. Singer should be ousted from the La Saale, "The Goddess of Liberty" will go with him, and to the Princess, but should he retain possession of the first-named theatre, a new production will shortly be placed in rehearsal for the Princess stage.

Singer is due in New York this week. As soon as the result of the appeal is known, he will, if it is in his favor, engage the principals for the newest show while in the metropolis.

On Dec. 23 "The Goddess," in secondary form, is to appear at Weber's Music Hall, New York.

## "MOLLY MAY" CONVENTIONAL.

Boston, Dec. 15.

Grace La Rue, with Jack Gardner and a big company, gave the first metropolitan performance of "Miss Molly May," a new comic opera by Walter Browne and Julian Edwards, at the Colonial Monday night. The music is very pretty and the costumes beautiful. The opera lacks vitality and humor, however, and its story is conventional.

An excellent singing company includes James F. Sullivan, Frances Keenan, Kate Rolla, Eva Fallon and May MacKenzie.

The show is presented by Al Aarons and reported to be financed by Byron Chandler, Miss La Rue's husband.

## THE MARIE DRESSLER SHOW.

On Christmas Eve, at Harmanus-Bleeker Hall, Albany, Lew Fields will open the tour of Marie Dressler in "Tillie's Nightmare." The show will play Syracuse and Rochester three days each during the following week and will then go to the Great Northern Theatre, Chicago, for an indefinite engagement.

The cast, besides Miss Dressler, will have as principals: Horace Newman, J. Clarence Harvey, Burrell Barbaretta, Geo. Gorman, Bernard Lyons, Sam Drain, John E. Gorman, Octavia Broske, Virginia Foltz, May Montford, Mona Desmond and Marie Fanchetti.

It was reported this week the piece would receive a quiet try-out in Pennsylvania first, opening Monday, Dec. 20, at Wilkes-Barre.

In the Shubert's press sheet issued this week, the opening of "Tillie Nightmare" is given as Atlanta, Ga., Dec. 23.

## "A YOUNG TURK" CLOSING.

"A Young Turk," with Max Rogers and Maude Raymond, will close for repairs this Saturday night. It had been playing the Klaw & Erlanger time, and will reopen on it Christmas Day.

It is said the direct reason for the cause of the temporary termination of the tour is to rehearse the "numbers," the only part of the show, according to report, in need of attention.

## DON'T WANT "THE GIRL."

Lexington, Ky., Dec. 15.

The Knights of Columbus Lodge are trying to stop the presentation of "The Girl from Rector's" in this city Thursday night. Other organizations have joined with the Roman Catholic body in a petition which is to be presented to the mayor. He is expected back some time today from a trip out of town, when the appeal will be made to him to stop the show.

## "BRIGHT EYES" WELL RECEIVED.

Philadelphia, Dec. 15.

"Bright Eyes," the musical farce by Messrs. Dickson, Hoschna and Hauerbach, the chief praise of which seems to be the announcements that it is better than "Three Twins," was presented in the Chestnut Street Opera House Monday night. The theatre was well filled, despite very unfavorable weather, and the audience appeared to be very much pleased. The press comments were very favorable to the show and all concerned.

Cecil Lean and Florence Holbrook have the principal roles, and their efforts met with warm recognition. There are several lively and tuneful musical numbers in the piece, and Lean and Holbrook introduce nearly all of the skit they used when appearing in vaudeville recently.

Jos. M. Gaites makes the production under the direction of Morris Uri, and it is scheduled for New York soon.

## "JOLLY BACHELORS" REOPEN.

Boston, Dec. 15.

"The Jolly Bachelors" reopened on tour Monday night, appearing at the Globe, the Shubert house, and altogether too small for the big production.

In the cast are Robert Dailey, Billie Taylor, Stella Mayhew, Emma Carus, Al Leech, Nat Fields and Walter Percival.

The piece is full of action, but of light coloring. It satisfied, however. The opening house ran about \$400.

A song hit is, "What Am I Going to Do to Make You Love Me?" sung by Miss Bryce.

On Tuesday Jack Norworth and Norah Bayes reached Boston and are going to rehearse with the piece, intending to make their debut in it at the New York opening.

## PICKING NEW ONE FOR CORT.

Chicago, Dec. 15.

H. H. Frazee is in New York consulting with R. H. Burnside and A. Baldwin Sloane regarding a musical production to follow "The Kissing Girl" at the Cort.

Harry Askin's "Lo" is also being considered. "Lo's" season has been temporarily discontinued and a new second act is being arranged. Its road tour did not prove very successful.

## SEABROOKE COMING BACK.

James J. Armstrong has been entrusted with the task of returning Thos. Q. Seabrooke to vaudeville. The sketch is ready and in the company with Seabrooke will be Wm. Wood of the old black-face musical team, Wood and Shepherd.

## HELPED THE STRANDED.

Denver, Dec. 15.

The local T. M. A. Lodge raised \$300 to help the stranded choristers of "Too Many Wives" out of town.

## ANDERSON QUITS HUBER'S.

After nearly twenty-five years' service as manager of Huber's Museum, John H. Anderson resigned his position last Saturday night.

M. L. Teal will assist Geo. Huber in conducting the house for the present and may become its permanent manager.

During Anderson's time at the museum he paid salaries to many in the "headliner" class, which, at that time amounted to little more than their agents' commissions do now.

## A HUBER PRODUCTION.

Your K. & E.'s and Shuberts don't have any monopoly on this production thing. George Huber, in his own modest way, is in the game, too. Down at his 14th St. Museum he is now "presenting", without apologies to any Frohman in the show business, one Keria Athena and Co. in "her classical dances of ancient Greece."

The announcements state that the "Flower Dance" and "Gladiator Dance" entitled "The Goddess of Love" is an "artistic play of Grecian drama and dances." Two women and a man are engaged. Several times daily the production goes on. As none of the participants speak English, Huber don't care how much they kick. The act is a "direct importation," with a production which Manager Huber has made especially for the event.

## "COMMENCEMENT DAYS" CLOSES.

After a season of fifteen weeks, mostly spent on the Cort Circuit in the West "Commencement Days," the musical comedy in which Frederick V. Bowers has been starred by John Cort, closes its tour tomorrow (Saturday) in Portland, Ore. Cort will bring the entire company back to New York.

## "FOLLIES" WIN BOSTON.

Boston, Dec. 15.

Hundreds were turned away Monday night when Ziegfeld's "Follies of 1999" played at the Tremont with Eva Tanguay and Annabelle Whitford in the lead. It is the best production of the "Follies" series. The opening house totaled \$1,700.

## RAN FOR TRAIN IN PAJAMAS.

Louisville, Ky., Dec. 15.

An Associated Press dispatch here says that Maud Fulton and May Boley of "The Candy Shop" ran through the streets of Danbury, Conn., covered only by pajamas and fur coats to catch the "troupe train."

They missed it, a green hotel clerk having neglected to awaken them in time.

## A MATTER OF CONVENIENCE.

Chicago, Dec. 15.

Kohl & Castle have made arrangements whereby a purchaser may secure tickets for the Majestic, Olympic or Chicago Opera House at any of the three houses.

## CLAIM REASON FOR BAD BUSINESS.

Indianapolis, Dec. 15.

The poor business in the theatres of Indianapolis at present, and particularly at the Colonial, is claimed by the show people to be due to the blustery weather and proximity to the holiday season.

The Colonial lately opened as opposition to the Grand Opera House. It plays vaudeville furnished by William Morris.

## LUCKY BOYS, BECK AND PAT.

Martin Beck and Pat Casey returned from their southern trip on Tuesday morning, catching one train ahead of the ill-fated Twentisth Century Limited, which caused the serious wreck Monday night while running eastbound past Northeast, near Erie, Pa. Messrs. Beck and Casey had wired on to reserve space on the same train, but accommodations could not be secured.

Mr. Beck had nothing to say regarding his tour; Mr. Casey even less, though Pat ventured to remark that he didn't blame acts for objecting to "jumping" into New Orleans, for, says Casey, the trains down that way leak. He was in the midst of the storm early in the week. The rain followed the manager and agent all over their visit.

A charmed life seems to be Mr. Beck's. His apparent recklessness in an automobile has added gray hairs to many who have ridden with him, while the last time the Twentieth Century broke loose, Beck just escaped it through declining John J. Murdock's invitation to remain over one day in Chicago, when Murdock promised to accompany Beck to New York. Beck's refusal miffed Murdock, and he remained at home, also escaping the train.

## SHOW PEOPLE IN WRECK.

St. Louis, Dec. 15.

George Vann, Mrs. George Vann, S. F. Pinkey and William Renard were among the twenty-four people injured in a rail-road wreck Monday on the Chicago, Rock Island and Pacific near Argenta, Ark.

The smoking car of a passenger train turned over. Included in the total injured were seven members of the Majestic Theatrical Circuit company.

## MAUDE FEALY AND SKETCH.

Maude Fealy has a sketch for vaudeville and will appear in it about Jan. 3. directed in her variety tour by M. S. Bentham. There will be a cast of five to assist in the comedy playlet.

The young actress will step forth into the twice daily for the first time, and after persuasion by Mr. Bentham. She has been giving a series of special matinee performances of late at the Lyric, New York

The Times on Wednesday printed that Miss Fealy was married to James B. Durkin of "The Barrier" on Nov. 28.

## VAUDEVILLE FAILURE AT CALIFORNIA.

San Francisco, Dec. 15.

Last Saturday all the employees of the California Theatre were discharged. On Sunday they were re-engaged. Vaudeville is a failure at the house. Prices have been cut to twenty cents, the highest with no matinees.

Musical comedy will be tried after next Sunday.

## ${\bf SUPERINTENDENT\ JENKINS\ OUT.}$

The resignation of E. Fellowes Jenkins, superintendent of the Gerry Society, was accepted on Tuesday, last Junkins had held the position for thirty-nive years, during that time causing all kinds of trouble and annoyances to theatrical folk blessed with children.

# TROUBLE IN "INDEPENDENT AGENCY" REPORTED SERIOUS

# Feiber, Shea & Coutant, the Strongest Factor, Dissatisfied and Ready to Leave. Changes Looked for.

The slight intimation of dissension in the Independent Booking Agency printed in last week's VARIETY, has reached an acute point.

Feiber, Shea & Coutant, the leading firm of the agency, do not conceal their dissatisfaction. It is said that the only tie holding Feiber, Shea & Coutant to the I. B. A. is the agreement each manager booking through it made when that agency was reformed a few months ago. If the abrogation of that agreement can be secured, or Feiber, Shea & Coutant in any other way can relieve themselves of obligation, the firm will immediately quit the Independent Agency, either forming a new connection or booking their houses themselves.

H. H. Feiber is the chairman of the I. B. A. Board of Directors. Associated with him are M. R. Sheedy, of the Sheedy Circuit; John J. Quigley, who books a chain of small New England houses, and Edward E. Mozart, after whom the Mozart Circuit is named.

It has been rumored for some time that Messrs. Sheedy, Quigley and Mozart have stood as a unit in the voting against Feiber, Shea & Coutant, the latter firm having been as one opposed to three.

Many other matters have arisen not to the liking of the Feiber, Shea & Coutant firm, which, it is said, threatened at one time to carry some of the important items objected to right through to a decision. These matters, some very important in the amicable management of the booking agency, are rumored as involving the confidence of the I. B. A. in one another.

It was through the Mozart Circuit that the I. B. A. was first organized, and became known as "The Rats' Agency." No material change followed in the manner of booking by Mozart, as far as could be learned. The form of contract approved by the Rats was insisted upon.

Last summer through the instrumentality of an officer of the Rats, Sheedy, Quigley and Feiber, Shea & Coutant were brought into the agency, the only stipulation the Rats making having been that the same form of contract be used, and that a Board of Arbitration settle all disputes.

There was also a rumor prevalent during the week that some changes might occur in the general direction of the Mozart Circuit within the next few weeks. Mozart is the president. An attorney, Alexander, of Lancaster, is the vice-president. Mr. Alexander is reported as having toured the Mozart Circuit recently.

The Independent Booking Agency has been a hobby. The benefit to the artists has not been discernible. Managers booking through the agency made no attempt to maintain a standard of salary, nor did they conduct their business differently from the usual booking agency. As a matter of fact it has been said that managers using the I. B. A. argued to acts should favor the I. B. A. with a smaller salary request than usual. This was re-

ported more often before the agency was reformed.

The close attention given to the small time agency and the Mozart Circuit by the White Rats has been a matter of comment often. Several vaudeville people claim that if the organization had given as much attention to the upholding of an "opposition" and provided means to pave an opening in the event of an amalgamation between the big circuits; also had taken steps to secure the abandonment of the "blacklist," it would have operated to a much better end for the artist in general.

When seen this week by a VARIETY representative, H. H. Feiber would make no statement of any plans for the future his firm might have. He denied none of the rumors or reports concerning the agency.

M. R. Sheedy when asked by a VARIETY representative this week if any trouble was brewing in the I. B. A., denied that such was the case.

Before joining the I. B. A., Sheedy booked through Joe Wood. Quigley supplied his New England houses independently, from a Boston office also, during those days.

## DESPAIR BRINGS SUICIDE.

Philadelphia, Dec. 15.

Because, it is said, the man she loved was paying attention to another woman, Adelina Marocco, of New York, an actress and pianist, who has been playing vaude-ville dates at some of the Italian theatres and appeared here last week, committed suicide on Sunday at 718 League Street, at the home of a friend with whom she lived while here.

She was accompanied to this city by Charlotte Leslie, also an actress, who says the suicide comes from a wealthy family. She fell in love with an actor who was a member of Miss Leslie's company. When he threw her over, and her family disowned her, she was led to take her own life. The dead woman was 27 years old. The body is in the Philadelphia Morgue.

## A FADETTE BECOMES MRS.

Philadelphia, Pa., Dec. 15.

The Boston Fadettes record as a "Matrimonial Bureau" has been increased, the latest to withdraw from the "Maiden's Circle" of the famous ladies' orchestra being Edith Swan, the trombone soloist, who was married to James O. Corbett, a bond salesman connected with the banking house of Kuhn Brothers, Pittsburg. Pa. The wedding occurred in Pittsburg Nov. 30, at the residence of Col. J. H. Corbett. It was a quiet wedding.

Miss Swan lives in Providence, R. I., and has been a member of the Fadettes for several seasons. She will continue with the orchestra, which is scheduled to resume its tour at Scranton. Dec. 27.

Geo. Thatcher has been engaged by the Lieblers to play the slave in "Cameo Kirby."

### "MA GOSSE" COMING OVER.

London, Dec. Q.

"Ma Gosse," the hit of the season at the Palace, has but a couple of weeks or so to remain at that house, going from there to America, where the act has been engaged by the Morris people.

### CISSY LOFTUS REPORTS ILL.

Illness has been reported by Cecelia Loftus as a cause for her not to appear at Morris' American, Newark, next week. On Jan. 27 Miss Loftus will commence her last week under the Morris contract at the Plaza, New York, probably returning to England shortly after.

### "BATH HOUSE" SORE.

Chicago, Dec. 15.

"Bath House John" Coughlin attempted to prevent Ruth St. Denis from dancing at the Charity Ball Wednesday evening, the "bath house" fellow alleging Miss St. Denis' dance to be immoral. Police officers who had witnessed her performance at the Colonial the evening before pronounced to the contrary.

The former Chicago alderman with the clean title had his own "First Ward" ball Monday night (a lurid Chicago event usually) so closely scrutinized by the reformers that orders were issued to "go slow," with the result that John pulled a very tame affair for his adherents; hence the soreness.

### NEW THEATRE RECRUIT.

A "new one for vaudeville" has been grabbed right out of the New Theatre by M. S. Bentham, the agent, who is commissioned to place Howard Kyle and Co. (Frances Stevens) in vaudeville.

Mr. Kyle takes part in "Antony and Cleopatra" every time the piece is presented at the high-headed house. Kyle's sketch will be "The Combination."

## TURNING OVER FULL CONTROL.

New Orleans, Dec. 15.

Besides the lease for ten years of the American (Greenwall) which William Morris holds, the independent vaudeville concern will soon have full control of the house. Greenwall & Weis, who were interested, have entered into a deal with Morris whereby the latter has bought them out.

# THE MACK SHOW SOON.

About three weeks more are given before the new Andrew Mack show, "The Prince of Bohemia." will amble before the footlights, with Mr. Mack strodding in advance, assisted by Christie MacDonald.

Lew Fields is the manager; A. Baldwin Sloane turned out the music, Chas. K. Harris will publish it, and Ray Goetz dug up the lyrics.

# DONNA REARRESTED.

Chicago, Dec. 15.

The charge against Donna Seymour of swindling William Exner was stricken off the docket in the Criminal Court Monday, but she was rearrested a few minutes later on the charge preferred by William Shoe maker that Donna swindled him out of \$500.

### BILLED, BUT NOT BOOKED.

5

What's the use of billing an act that's not booked? The correct answer is that it is of no use, but the qualification follows that where an agent informs the manager the act is booked, the manager is justified in accepting the statement, though he has not a confirmed contract in his possession. (Laws of Vaudeville, 1885 to 1909).

"An agent who with wilful intent misleads a manager through failing to cop an act is guilty of reprehensive conduct, and subject to a split of 85-15 on the next commission in sight." (Agents' Digest, Chap. 1.)

"When the agent is a woman, it's so much worse, for a manager will fall more quickly for a skirt." (General Pleadings.)

Which all are preliminary to a statement made by one Sig Wachter, a vaude-ville agent, duly licensed and plying his trade in the office of William J. Gane, a promoter of popular-price vaudeville with plenty of moving pictures thrown in.

The said Wachter, with a modesty rarely located in a man who ekes out a living through a 5 per cent. route of singles and doubles, stands ready to attach his signature to an affidavit that he, and he along discovered one Queen Mab and Caspar Weiss, a couple of Lilliputians.

And the said Wachter, with one hand on the telephone and the other on the type-writer, does well and truly say that when he picked the Queen and Caspar he landed a couple of live ones for the trade. Further, sayeth the Wachter, that in the pursuance of his vocation he revealed to one Dorothy Richmond, a young woman who is reported to have been notified by a big agency that she would stand in right for bookings if certain directions were followed, that his act from Philadelphia was on the market.

The willing deponent further avers that to help a girl in search of a livelihood that he did stake the agentess to a complete set of photos of the little ones for her further assistance, and that thereafter, not hearing further from the solicitor for time for his discovery, he, the said Wachter, did then and there agree and contract with and to the management of the Columbia Theatre, Brooklyn, to ueliver the act to that house.

The aforesaid Sig further sets forth as good grounds for a kick that one Jde Wood (a peaceful agent who has never been known to lose his temper, even in the Long Acre Building where both he and Dorothy hang out during the day) phoned him on Monday that Queen Mah and Caspar Weiss were billed like a circus in Mt. Vernon, while the Monday morning rehearsal at the Columbia was held up awaiting the arrival of the 'Putians, the said Joseph Wood being the booker for the said Columbia.

And that thereupon the said Wachter did call up Manager Epstein of the Columbia who returned the information that the Queen, Caspar and their trunks were all in the theatre ready for business.

In view of which, and pertinent to the investigation, the said Wachter would like to stop to inquire how a manager can bill without having booked, and how the aforesaid Dorothy expected to pull the Queen and her partner to Mt. Vernon without his knowledge or consent.

In Witness Whereof, the said Sig Wachter sets his hand down hard because Dorothy is a woman.

## THE CINCINNATI STRUGGLE.

Cincinnati, Dec. 15.

On Sunday commences the struggle between the new Orpheum, managed by I. M. Martin, and the Columbia, the Anderson-Ziegler established vaudeville house

The Columbia is booked from the Orpheum Circuit offices in New York. William Morris will place the shows in the Orpheim.

The Orpheum has a seating capacity of 2,100, with the largest stage in the city. All the gallery seats are numbered. The Orpheum management is expectant, and says the prospects of success for the new venture is beyond expectation. The house has been nearly sold out for the first three night shows. Hugo Morris, from New York, will represent the circuit at the opening.

The first Orpheum program figures up in salary about \$4,500. It will be headed by R. A. Roberts, and have besides Wilfred Clark and Co., "The Divine Myrma," Felix and Caire, Lamb's Manikins, Sophie Tucker, Frank Bush, Rawson and June and Musical Lowe.

At the Columbia for next week the bill will be Curzon Sisters, "Holland Heinies," Walter C. Kelly, Lily Lena, Edward Holt and Co., Griff, Berg Sisters, Herbert and Willing, with one other unannounced. The Columbia show costs about \$3,500.

## SLIPS IN "THE COPY."

Cincinnati, Dec. 15.

When the western tour of Annette Kellermann, the diver, commences, Cincinnati will be one of the first stops, Miss Kellermann appearing at the Columbia here Dec. 26.

That will be the second week of "opposition" by the Orpheum, where vaudeville booked by William Morris will open next Sunday, Dec. 19.

For the first show at the Orpheum, Morris has slipped in "The Divine Myrma," otherwise known as Ethel McDonough, the "copy act" of Miss Kellermann's. While it may not diminish the personal glory of Annette's debut in this city, it will remove the edge from the novelty of her turn.

However, Miss Kellermann makes the Grand Opera House, Indianapolis, first, and that's some, but little satisfaction for Max Anderson.

Spokane, Dec. 15.

The Pantages Circuit has put forth a diving act that seems at least to be a copy of those in the east through the title, that being a slight variation upon "The Divine Myrma" of William Morris.

The Pantages' new one is named "Grace, The Diving Myrma." The act is at the Pantages Theatre here this week.

New Haven, Dec. 15. "Odiva," who does a "diving act," opened at Poli's Monday.

# GRAUMAN LOOKING FOR SITE. San Francisco, Dec. 15.

D. J. ("Pop") Grauman is looking for a site for a theatre here that, he says, he will, with Cohan & Harris, of New York, build. "Pop" states he has three propositions under consideration, but ground rent is delaying the closing for any one.

The Golden Troupe of dancers are now with "Fads and Follies."

# DESPERADO STILL HIDING.

It's a short story. Desperado has not returned to the Hippodrome. Neither the Shuberts nor Frank Schaeffer, the diver's manager, knows where the fellow who values his life at \$600 weekly is secreting himself.

Mr. Schaeffer says that within two weeks he will have a substitute doing the same act at the Hippodrome.

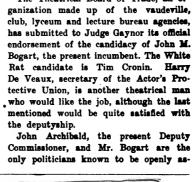
Meanwhile, the people who think they know say that next spring Desperado will be featured at the opening of the Ringling Brothers' circus at the Coliseum, Chicago. During the same time, Gadbin, the 2d, another one who makes a living by risking his future twice daily, will play with the Barnum-Bailey circus at the Madison Square Garden, also a property of the Ringling Brothers.

Of course some people claim that if the Shuberts wanted to know where Desperado is now and who is providing luxuriously living expenses while the "suicide seeker"

### WANT TO BE COMMISSIONER.

Just at present there is considerable interest manifested among the booking agents and several artists as to who Mayor-elect Gaynor will appoint Commissioner of Licenses. This official has exclusive jurisdiction over the employment agencies of the city, under which heading vaudeville agencies are classified.

The Theatrical Board of Trade, an organization made up of the vaudeville, club, lyceum and lecture bureau agencies. has submitted to Judge Gaynor its official endorsement of the candidacy of John M. Bogart, the present incumbent. The White Rat candidate is Tim Cronin. Harry De Veaux, secretary of the Actor's Protective Union, is another theatrical man who would like the job, although the last mentioned would be quite satisfied with the deputyship.



### TED MARKS RESIGNS.

On Sunday last Terence D. Marks, the buttonniere impresario, tendered his resignation as manager in advance of the Harry Lauder Road Show.

William Morris, to whom the missive of quittal was directed, refused to read it. but Ted was firm, and declared that he would travel either as manager in the rear and with his star all the time, or not at all.

Just how Messrs. Morris and Marks will strike the happy medium hasn't become known at this minute. This week Lauder is at the American, Newark, Morris' own playhouse. Next week the Scotchman is due at Massy Hall, Toronto, where Mr. Morris also has an "American," but Lauder is reported to have said he was so delighted with Massy Hall last season, he would not dream of playing elsewhere while in Toronto. A. J. Small, who ran the American in Toronto when it was the Majestic, has been saying a lot of things also about the Lauder appearance in his city, but no change in the route has occurred.

Last week at the West End, the Lauder combination played to about \$11,000 on the week. Of this Harry pulled down his usual weekly stake of \$5,000, leaving the remainder to be split between the Shuberts, who have the Harlem house, and the Morris Circuit, which, of its share, paid the rest of the acts, also current operating expenses for the organization. The West End attendance at the matinees was light, but the evenings brought good crowds.

No further future dates of the Lauder Show have been given out at the Morris office.

# SMALL THREATENS.

Toronto, Dec. 15.

It is said that A. J. Small, who is interested in the American and who claims it was promised him that Harry Lauder should play that house on his visit here, now threatens, since the announcement of the Massy Hall stand for the Scotchman. that he will apply to have the foreigner restrained from an appearance in Toronto through the Alien Labor Law. As Lauder is a British subject, no one believes this can prevail. Prices for the Massy Hall engagement are from twenty-five cents to one dollar.

At the Morris office this week it was stated that Mr. Small had no occasion for complaint, as at no time had it been understood that Lauder was to play at any theatre in Toronto, until Massy Hall was decided upon.



THEATRICAL PHRASES BY 'HENRY CLIVE NO. 4. "BOX OFFICE ATTRACTION."

is restraining himself from working, they might ask one of the Ring-, but it wouldn't be clubby to furnish that tip.

# ARTHUR PRINCE GOES HOME.

Disdaining an offer made by the Morris Circuit for a longer stay on this side, Arthur Prince, the English ventriloquist, after ten weeks' of playing on the Morris time, departed for his English home Wednesday morning. Mr. Prince ended his tour at the Colonial, Indianapolis, last Saturday.

Bruce Richardson, of the Three Richardsons, was successfully operated upon for appendicitis last week. He will resume with the act about Jan. 3.

piring for the situation. While the matter has been in no manner openly discussed there is a large although silent representation among professionals and many politicians for James J. Armstrong. As president of the "Board of Trade," Armstrong's hands are tied, as the organization is officially committed to Bogart. However, the Mayor can do nothing until after Jan. 1 and there may be considerable doing in the Armstrong department between now and then.

It is said that the incoming Mayor will intimate by Dec. 20 his choice for the

Andrew Mack has signed to publish all his product through Charles K Harris.

# NEWSPAPER COUPONS FOR KEITH'S. Cleveland, Dec. 15.

One of the morning papers is working an interchangeable scheme for booming its circulation and boosting the attendance at Keith's Prospect Theatre, by issuing free ticket coupons to its women readers.

The deal began Monday and the coupons will be good for admission to "Sweet Kitty Bellairs," which the stock company headed by Jane Oaker will present during the week ending Christmas Day.

Lawrence and Harrington began rehearsals this week with Al Woods' latest "thriller," the "Chinatown Trunk Mystery," to open in a fortnight.



A Variety Paper for Variety People Published every Saturday by THE VARIETY PUBLISHING CO. 1536 Broadway,

New York City. Times Square, Telephone { 1528 } Bryant

SINCE STLVERMAN.

Entered as second-class matter December 22. 1905, at the Post Office at New York, N. Y., ander the act of Congress of March 8, 1879.

CHICAGO OFFICE, 167 Dearborn St. ('Phone, Control 4601). E. E. MEREDITE, JOHN J. O'COMMOR.

> LONDON OFFICE, 418 Strand (Cable, "Jessfree, London")
> JESSE J. FREEMAN, in charge,

SAN FRANCISCO OFFICE, 2006 Setter St.
LESTER J. FOUNTAIN, Representative.

PARIS OFFICE. 66 Bis. Ene Saint Didier, EDWARD G. KENDREW, Repres

> REBLIE OFFICE Unter den Linden 61, RIMMEL'S LINEARY O. M. SEIDT, Representative

ADVERTMENTS. Rate card may be found in advertising section of this issue.

SUBSCRIPTION RATES.

Six and three months in proportion.

Single copies 10 cents.

VARIETY will be mailed to a permanent advess or as per route, as desired.

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

Copyright, 1900, by Variety Publishing Co.

DECEMBER 18. Val. XVII. Na. 2.

George Homans, the agent, is resting down in the Carolinas.

The Bennington Brothers open on the Morris Circuit at Newark Monday.

Miss St. Alva, of Crolius and St. Alva, has divorced her husband, Chas. Crolius.

The International Theatre at Niagara Falls, N. Y., burned down last Friday.

The Leanders, after doing a bicycle act for eight years, have dissolved partnerhip.

The Rooney Sisters are in Liverpool preparing for a Christmas pantomime in that city.

The Shuberts have a five-character play, "The Watchers," in rehearsal for early production.

Mae Wood, of the United Booking Offices, will be married next month to James Ford

Perzina's "Consul James the Great" is the educated chimpanzee now at the Apollo, Berlin.

Keith's, Boston, added "Peter," the

"monk," to its bill for this week last Saturday morning.

"Dope," a western sketch, will have its first eastern showing at the Fulton, Brooklyn, next week.

Dan Hennessy, of the United Offices left Mt. Clemens last week, going to West Baden for the baths there.

When Joe Wood, the agent, wishes to emphasize a remark, he adds on to his conversation "Pos-i-tive-ly."

The Joe Bogany Troupe started a fifteen weeks contract on the S.-C. time at the Washington, Spokane, last Sunday.

Mabel Phyllis Irving recently made her vaudeville debut at the Fifth Avenue Sunday concerts, as a singing turn.

Corinne is rehearsing one of the principal roles with "Dick Whittington." Kate Elinore also goes with that show.

The Cafe De L'Opera opened on Thursday. It occupies the entire building where the immortal Saranac Hotel was.

Max Hart placed Granville and Rogers for the Orpheum Circuit this week. The act will open on it in about a month.

Fitzpatrick's "Eight Juggling Girls," made their debut at Keith's, Providence, Monday, placed by the Marinelli office.

David Hart, Sr., will shortly arrive in America with a list of several Continental numbers he hopes to place on this side.

John W. Considine left New York Wednesday after investing in thousands of dollars' worth of Christmas presents.

W. E. Browning, formerly of The Brownings, who has been out of vaudeville for five years, expects to shortly re-

Monte Cross, the baseball player, is organizing a quartet of his brother fellows on the diamond to invade vaudeville shortly.

Rumors of Martin Beck securing the New York Theatre again cropped up this week. These stories, Mr. Beck says, are ridiculous.

H. Everett Hayden and Florence Colby. of "The Passing Review," Chicago, were married while the show was rehearsing in Chicago

Gus Edwards' "Holland Heinies" open at the Columbia, Cincinnati, next week, "jumping" back from there to Keith's, l'hiladelphia.

The Berinis, Australian singers, have arrived in New York, and placed a comnrission to secure a showing for the act with Jack Levy.

Elizabeth Murray opens at the Fifth Avenue Jan. 24, her New York reappearance after a protracted absence playing the Western time.

Faynetta Munro has been booked by Rosalie Muckenfuss for a return over the trip on that time.

Dave Kramer has been engaged for the Geo. M. Cohan role in the revised "Wine, Woman and Song" show which started rehearsals Monday last.

The Two Pucks began their engagement at Hammerstein's Sunday last, substituting for Albert Chevalier, who does not appear Sundays.

Frank Wilson, of the Wilson Brothers, was married recently to a non-professional from New Jersey. They are now appearing in the east.

Chas. Marks, who was concerned financially in several of Richard Carle's musical productions, is manager of the Circle for Felix Isman.

Anna Mortland, late of the Corinne Co., which closed a fortnight ago, will play in a sketch, "He Called On Business," with Frederick Lauder.

At the American last Saturday and Sunday shows were given on the Roof each evening, the bill playing three shows each day for the management.

The Sisters McConnell have closed as the vaudeville features of the Hickman-Bessey Co. and open on the Orpheum time in Minneapolis next Monday.

Harry Houdini sails for Australia early in January. He expects to be the first to fly an airship over there, Houdini having an aerial boat of his own.

Sydney Drew and Co., playing "When Two Hearts Are Won" at the Plaza, Monday, were obliged to retire from the program, Mr. Drew losing his voice.

The Grand, Peoria, Ill., was burned to the ground Monday night. The Flints, hypnotists, playing there at the time, lost all their personal property.

Fred Walton in his newest pantomime will commence a western tour, including the Orpheum Circuit, when he opens at the Majestic, Chicago, Dec. 20. Pat Casey.

Clara May Hammer will visit her home at Winona, Minn., for the Christmas holidays. Miss Hammer is a prima donna who has not seen her folks in five years.

Ford West, formerly of Ford and Dot West, was married Nov. 28 at Aberdeen, Wash.. to Thelma Ives, daughter of the late J. D. Ives, who left a very large for-

Francesco Creatore, brother of the famous bandmaster, has offered himself to the vaudeville managers. He will be accompanied by a musical organization of 20 men.

Plans were filed last week in Brooklyn for a roof garden on the Orpheum, Brooklyn, this coming summer. Slight alterations are required, the Orpheum having a top easily adaptable.

In one suite on the third floor of the Long Acre Building are William Masaud and James E. Plunkett, both agents. Mr.

Inter-State within four months of her last Plunkett books through the United; Masaud with Morris.

> Mildred Morris in the Orpheum Circuit Producing Department's sketch, "The Making of a Man," opens Dec. 20 at the Majestic, Chicago, and will travel west from that week on.

> Rosa Roma, wife of C. N. Sutton, mansger of the Orpheum at Salt Lake City. has announced her retirement from the stage, to occur after concluding this week at the Orpheum, Denver.

Hickey's Comedy Circus has an "unridable" donkey named "Obey" after the act's favorite agent, B. Obermayer. "Obey" and his companions are at the Orpheum. Vancouver, this week.

Chatham and Wallace are in vaudeville. having left "The Avenue Girls." Walter Brown, John Carroll and John W. Boland. also with that company earlier in the season, are in vaudeville now.

Jenie Jacobs' alligator is now on exhibition at Huber's Museum. Miss Jacobs thought the little beast had died of starvation, but upon hearing about the Huber date the alligator revived.

The Bronx Lodge of Elks (B. P. O. E.) will have a social evening of much pretension on Jan. 17. Harry Mock, Hammerstein's superintendent, is in charge of the entertainment features.

Lou Anger with his "soldier" material, written by Leo Donnelly and Joe Mitchell, has been placed on the Orpheum Circuit by Pat Casey. Mr. Anger opened at Evansville, Ind., this week.

Robert McBride, who managed the Hippodrome for Shubert & Anderson for some time, is manager of "The King of Cardonia," which the Shuberts started on its tour at Rochester Monday.

Bessie De Voie, last on Broadway in "The Dairy Maids," and previously of Young and De Voie, intends returning to vaudeville in a spectacular dancing number. Bill Lykens has the act.

Commencing Monday, Valeska Suratt opens a second week at Hammerstein's. The following three weeks will be spent by her at Percy G. Williams' Bronx, Orpheum and Alhambra in that order.

An act played Brooklyn this week under the nom de plume for the nonce of "The Bentham Sisters." M. S. Bentham, the agent, pleaded it was no joke, but the billing matter remained uncovered.

The "Vampire" dance at the Tivoli, London (presented simultaneously with that of French and Eis at the Hippodrome), was held over last week at the Tivoli as the headline attraction.

On Monday at the Lincoln Square Lew Bloom left the program, objecting to the number of shows daily. On the same day Goff Phillips was installed in the vacancy. Tuesday Bloom returned, saying he would go on, and Phillips was dropped out to make the necessary room. That's one way on the "small time."

# "COLUMBIA BURLESQUE" NEW TITLE FOR EASTERN WHEEL

Columbia Amusement Co. Will Order all Shows Playing Its Houses to Have "Paper" Accordingly for Next Season. New Columbia the Starter.

With the opening of the new Columbia Theatre at Broadway and 47th Street, scheduled for Jan. 3, a new caption will arias to replace "Eastern Burlesque Wheel," by which the Columbia Amusement Co.'s circuit of over thirty-five theatres has heretofore been known.

A flaring electrical sign of an American flag, to adorn the outside of the new Columbia building, will have "Columbia" in large letters at the top, and "Burlesque" at the bottom. In the center will be a morticed space where the name of the prevailing weekly attraction will be inserted.

transients see the billboards in their home cities announcing "Columbia Burlesque," they will recall the imposing Broadway theatre, it is expected, and the advertisement is expected to return bountifully, besides eliminating the "Wheel" with its many associations of the past.

"The Follies of the Moulin Rouge" will open the Columbia, though it has not been settled that that show shall first appear at the new Casino, Boston. The opening date of the latter house is not positive. While set for Dec. 27, it may be postponed, and open any time from that day to Jan. 10. It is a possibility that Irwin's



THE NEW COLUMBIA, NEW YORK.

The design suggested to the executives of the Columbia Amusement Co. that the adoption of the name "Columbia Burlesque" would be preferable to the present title carried. Commencing with next season, managers on the circuit will recaive instructions to have all paper and billing matter of every kind carry the line "Columbia Burlesque" after the title of the show.

The leading spirits of the Eastern Wheel and the Columbia Amusement Co. (which promoted the new Columbia, accomplishing a miraculous performance in the quick construction of the big combination office building and theatre) are staking a great deal upon the successful outcome of this new venture, with its location one of the best in New York. Millions of people annually will notice the electric sign. It may be read as far down as the new Pennsylvania station at 30th Street and Seventh Avenue. When the

"Big Show" will catch the Boston opening position.

Upon the success the Columbia meets with will depend to a considerable extent the feeling of confidence with which the premier of the new Gayety in Chicago will be approached. The Gayety will be a companion house to the Columbia in point of size, magnificence and importance, and will be conducted along similar lines by the Columbia Amusement Co.

No change has occurred in the original plans for the conduct of the new New York house. The Columbia Burlesque attractions will rotate in turn upon the circuit, reaching the Columbia following Boston, after playing Holyoke. Next season the route will be arranged to have it the first New York stand.

There is some division of opinion by the directors of the Columbia Co. regarding a stock chorus to be maintained. Some managers believe that at least twelve

### ANOTHER IRWIN SHOW TO REVISE.

Fred Irwin's "Big Show" will be revised before it plays the new Columbia, New York. It is 'the second of the Irwin's group of three to be repaired. His "Gibson Girls" is to be completely renovated by the time the production is due at the big houses of the circuit.

In "The Big Show" now carrying about 48 people, some reduction will be made in the number, and changes occur in the personnel. "The Apache Dance" with its company of four, including Coccia and Amato, will be farmed out by Mr. Irwin for vaudeville, he having the act under contract. In the reconstruction the performance will revert back to the regulation "first part," "olio" and "burlesque" in each production.

The improvements in both shows have been left to the discretion of Mr. Irwin, a producer who believes in a very big production, both as to people and settings. His theories, which have been followed by him for the past few seasons, are said to have aroused some resentment in other Columbia managers having authority, they fearing the standard set by Irwin throws many shows on the circuit out of alignment through comparison, and that it also holds down the profits of the traveling manager who attempts to keep up the pace. "The Merry Whirl" a lavishly produced and mounted show, is another in this category.

Then again, among the Columbia managers there seems to be a feeling that Irwin and Weber & Rush are unduly favored through having three shows each traveling, though it is a matter of comment for the present season that Charles B. Arnold, who was allotted a second show on the Wheel, giving him two ("Serenaders" and "Fads and Follies"), will have difficulty in securing an even balance on his books, caused by many directions to rearrange by the "Censor Committee." These directions have included special attractions for "strengtheners" at a large expense to Arnold. While playing Springfield and Holyoke a week any manager is fortunate to escape with an even break, Mr. Arnold's "Fads and Follies" played a \$250 act as an added feature.

There are said to be shows (one in particular) on the Columbia circuit yet to appear in New York that have not improved since the Censor Committee reviewed them on its recent tour of inspection.

girls of the "Broadway type" should be beld at the house to fill up the stage and generally brighten the effect, having some light act concocted for them weekly. This is opposed by others. The extra girls will not appear for the first few weeks anyway.

No prices have yet been set, excepting for the boxes, where \$1.50 will be the figure. The Broadway "regulars" are looked to grab off these coupons at the price, while using the Columbia as a "drop in" place. The orchestra may have a uniform figure of one dollar for its seats, or be divided into sections of one dollar and seventy-five cents. The first balcony will probably be seventy-five and fifty cents.

There is to be a new Subway station at Broadway and 47th Street, just in front of the entrance of the Columbia. This has been ordered to relieve the congestion at the Times Square Station.

### QUICK "CLEAN UP."

Toronto, Dec. 15.

The fine of \$10 imposed upon F. W. Stair, manager of the Star (Western Wheel) for permitting, as it was alleged, Miner's "Bohemian Burlesqueers" to present an immoral show at his theatre, has caused a general straightening up of all companies entering the town.

Sam Scribner, of the Eastern Wheel, wired Manager Tom Henry of the Gayety to this wise:

"See that every one gives you an absolutely clean show. If an actor violates, turn him over to the police."

### SHORT WEEK IN OMAHA.

The Columbia Burlesque shows playing the Burwood, Omaha, open in that theatre on Sundays, closing Fridays to make the jump to Minneapolis, Omaha breaking into the circuit after Kansas City. The open day (Saturday) moving pictures entertain the callers.

The Burwood plays on percentage with the traveling managers, paying a booking fee to the Columbia Amusement Co. No proposals have been made as yet by either side for the retention on the circuit next season of the house.

In Omaha there is some legal quibbling going on between local people interested over the lease of the Burwood, and its present policy.

### BRYANT RETURNING NEXT SEASON.

The season's vacation now being enjoyed by Harry Bryant will terminate when the summer commences, for then Mr. Bryant will place his own show once again in rehearsal, resuming travel over the Columbia Burlesque Circuit under his franchise, at present played by Fred Irwin with "The Gibson Girls."

The name of Mr. Bryant's reorganized troupe will probably be as formerly, "Harry Bryant's Extravaganza."

## TWENTY IN MUSICAL COMEDY.

Chicago, Dec. 15.

Zinn's Musical Comedy Company is now holding forth at the Garrick, Flint, Mich. Its roster embraces 24 people, including A. M. Zinn and Bob Simons, the business manager.

The artists featured are Sam Hyams, Harry Burnham, Harry Ellis, Arthur Morse, Cecilia Mavis, Frances V. Grey, Ole Oleson and Margie Hall. There is a chorus of twelve girls.

There are three vaudeville houses and a dramatic stock at Flint, not counting five or six picture shows.

# PECK FOLLOWS CLARK.

Washington, Dec. 15.

Geo. Peck will succeed Wm. S. Clark as the manager of the Gayety (Columbia Burlesque) in this city. Mr. Clark is the owner of "The Jersey Lilies" and probably wishes to take personal charge of that show.

## WASN'T ADVANCE AGENT.

Chicago, Dec. 15.

A claim of \$100 against "The Star and Garter Show" has been placed with S. L. & Fred Lowenthal by Al Nathan, who claims he was engaged as advance agent for the show.

### SMALL TIME STILL SNARLED.

Something is expected to happen any day now between the small and big time as represented by Joe Wood on the one side and the United Booking Offices on the other.

It is said the feeling is so tense that all friendly relations between the agencies are expected to be shortly severed.

The United, through its Family Department, put one over on the Wood agency this week when the Montauk, Passaic, a combination vaudeville and picture house booked through the Wood agency previously, flopped over to the United at the behest of one of the big agency's solicitors.

The United commenced to place acts if for the Montauk Monday.

### PREPARING FOR NEXT SUMMER.

Houses for next summer are being gathered in by William G. Fox, the picture renter-manager, who now has the Gotham, Dewey, Folly and Comedy in Greater New York, all playing pictures and vaudeville.

The first of the hot weather crop of otherwise closed houses taken over by Fox is Waldron's, Newark, now a burlesque theatre. Fifteen more around New York are said to be on Fox's list, waiting for hot-spell leases to be executed.

Last summer Waldron's was played by the People's Vaudeville Co.

### THEATRE PLANS APPROVED.

On Monday evening the Common Council of Newark, N. J., upon recommendation of the committee on construction and alterations of buildings, approved the plans for the new theatre to be erected at Breintnall Place, Nelson Place, High and Market Streets in that city. The plans were filed in the name of E. Gerber Meyers. The new house, which is to be used for vaudeville and moving pictures will have a capacity of 900 and will be rushed to completion as fast as expedient.

# INCREASING BIJOU, READING.

The Isman-Lubin-Gane concern, which now has the Bijou, Reading, Pa., under its management, intends to increase the capacity of that house to 1,600 by Jan. 1, and will purchase the furnishings of the closed Bijou here. R. J. Barry, of the Philadelphia Bijou, which wound up a "pop" regime last week, and William J. Gane were together the other day arranging for the transfer.

Wilmer & Vincent's Orpheum, Reading, has been doing a land-office business with the popular priced shows. The Bijou will increase its entertainment when the added seating capacity has been made, to five acts along with pictures.

# TAKES ON A FEW.

At the NYBO agency this week Harry Whitlock, who lately carried his twenty or more "country houses" of the small time class from the Joe Wood office, added on three more theatres.

The Wonderland, Scranton, Pa., is now booked by Mr. Whitlock, employing a couple of acts. The Crescent, Schenectady, N. Y., plays three acts on a "split" this week from that office.

The Star, Hoosic Falls, N. Y., also takes three turns. Moosic Falls, according to Whitlock, is "a twenty-cent jump from Schenectady."

### KEEFE BUYS IN.

Chicago, Dec. 15.

Walter Keefe has bought the J. F. Larie interest in the Bijou, Oshkosh; Unique, Sheboygan, and Idea, Fond du Lac, Wis. The remaining interest in the theatres is held by Jones & O'Brien.

## SENDING UP THE PRICES.

Flying straight in the face of all tradition in the show business, the Proctor Circuit, with Christmas and the hard theatrical times fairly on, sent up the prices of the Proctor Theatre at Perth Amboy this week. The new scale went into effect on Monday last.

Instead of charging five and ten cents at his combination picture house there, Mr. Proctor has raised the theatre into the second class of the "small time" by posting 10-20.

## MAJESTIC GOING TO OPEN.

Kansas City, Dec. 15.

Though the authorities ordered Alexander Pantages to repair the Majestic before continuing there, and Mr. Pantages replying by discontinuing vaudeville in the house, saying the cost of the required alterations would be too much, the Majestic is now announced to open next Monday with moving pictures under the management of E. B. Choady.

### K.-P. IN S. I.

Keith-Proctor are spreading over Greater New York, with the suburbs, and have reached Staten Island. The report is the firm has leased the Richmond Theatre at Stapleton, across the bay, and will play seven acts along with pictures as a daily entertainment diet, commencing in about a week or so.

Previously the Richmond has given vaudeville on Sundays only.

## CRITERION TURNS OVER.

Chicago, Dec. 15.

The Criterion is to abandon vaudeville and Klimt & Gazzolo, who have a stock company at the Academy, will install another at the North Side house.

The Criterion formerly presented melodramatic attractions, and for several years was operated by Lincoln J. Carter. Kohl & Castle took over the house this season and offered vaudeville bills costing, perhaps, \$900 a week, but as the notice was posted for the orchestra and house attaches last Saturday night, it is safe to say that firm could not make it a go.

The Sittner theatre is located but a few blocks from the Criterion, and it has been doing a good business. This week the Comedy opened with a bill made up of Morris acts of the better grade.

Klimt & Gazzolo have had a stock at the Academy since last spring. It is doing a nice business. An item printed last week concerning the Academy got a wrong twist on the wires. The Academy will not switch back to traveling melodramas, but will select more melodramas for the stock company to present. The stock at the Criterion will be of the same grade as that at the Academy.

### CLOSE COMPETITION.

The close competition between the Majestic and the Circle at Columbia Circle is interesting these days. The Majestic opened last week under the management of the People's Vaudeville Co. The Circle land previously turned over to popular priced vaudeville with the Moving Picture & Vaudeville Co. (Isman-Lubin-Gare) in control.

The houses are situated less than 200 feet apart, separated only by 59th street. The Majestic, which did capacity business less summer with the same sort of show without any opposition is now having difficulty in recovering the patronage, attendance having been light since the reopening. The Circle is doing a very fair business and seems to be steadily building up. The shows run about the same in quantity of acts and pictures.

Commencing this week the Circle and Manhattan (the other of the M. P. & V. Co. local theatres) commenced to "split" with their bills, "features" only holding over for the full week. The Manhattan has discontinued employing a "feature." The capacity in that house, limited by the authorities to 300, has been taxed without any special attraction. The Manhattan is netting about \$200 weekly, it is said. Were the full capacity of the house permitted, net returns would be increased to around \$1,000 a week.

The opposition around Columbus Circle is bringing out the "scheme" talents of the rival managers. Bill posting is included in heavily throughout the surrounding territory, and one firm of the two in opposition has begun distributing tickets which with 5 cents will entitle any woman to the best orchestra seat afternoons. The saving of a nickle seems to be an object, for the matinee attendance has been on the increase since the scheme was started.

# LUBELSKI DOES SOME BOOKING.

Tony Lubelski did some booking while in New York. He came on from San Francisco, where Mr. Lubelski has the amusement privilege at the Portola restaurant. With other places where acts may play, Tony claimed he can turn over some twenty-odd weeks on the coast.

For the Portola Lubelski guaranteed four consecutive weeks to acts. Joe Wood, who placed Edith Helena, Columbia Musical Four and Les Alberts, called upon Lubelski to also furnish-in-advance-transportation both ways, with the understanding that if the time of an act was prolonged through the Portola engagement, a pro rata calculation would be made.

The engagement of Miss Helena was jointly made through B. A. Myers and B. Obermayer.

# S.-C. OPENING CHRISTMAS.

Cincinnati, Dec. 15.

On Christmas Day the newly-erected Empress Theatre will be opened by Sullivan-Considine. Following the S.-C. policy, three shows will be given daily, one in the afternoon and two at night.

The opening bill has not yet been completed but it is known that Doland and Lenharr, Selbini and Grovini, Mitchell and Cain and Vera De Besini will be among the attractions.

Percy G. Williams returned to his office last Monday.

### NOTHING SAID TO POLL

The understanding outside the United Booking Offices is that while the agents, Weber & Allen, who are placing acts in the vaudeville houses at Meriden and Waterbury, Conn. (in which S. Z. Poli, a United manager, is interested) are under the ban of the United Booking Offices for attending to the bookings, Mr. Poli has had nothing said to him because he is putting over a couple on the big agency in this manner. The remainder of the Poli Circuit are "regular" "United theatres."

Weber & Allen were also active on and off for a short while in rounding up bills for the Wilmer & Vincent theatres at Allentown and Easton, Pa. This will not bring the agents any Christmas present from the large Long Acre booking place.

# NEW "COMEDY" COMMENCES BIG.

Chicago, Dec. 15.

The Comedy, North Avenue (near Sedgwick Street), owned by Jones, Linick & Schaefer,, opened Monday night.

It is new and fireproof, seating 1,500. Two shows are given nightly, with matinees Wednesday, Saturday and Sunday. J. G. Burch, manager.

The bookings are from the William Morris office. The house "splits the week." Admission, 10-20.

The opening bill had Edward Blonden and Co., Roland Travers and Co., Ina Claire, J. W. Winton, Frank Bush, Maxuz and Mazett, and pictures.

# GANE BOOKING ANOTHER LUBIN.

Baltimore, Dec. 15.

Commencing Monday William J. Gane, of New York, will add the Lubin popularpriced house here to his other Isman-Lubin's bookings.

It is said that several more small-time houses will shortly fall into Gane's Agency.

# DECEMBER QUIET MONTH.

This December is expected to be the usual quiet month it is in theatricals, among the managers as well as in the box offices.

Thus far this month has been unusually still excepting the always activity in the chains of "small time" theatres.

## SAGINAW HOUSE CHANGES.

Saginaw, Dec. 15.

The Jeffers again changes policies and management. The Bijou Amusement Co. has taken over the house from Taos. A. Newton, of Detroit. W. S. Butterfield, of Battle Creek, is general manager of the Bijou Co. and with Wm. Marshall, of Jackson, as manager, and Glen McIntosh, of Battle Creek, as treasurer, the Mouse will hereafter run two shows instead of three a day, with prices advanced.

# OLD SHEA'S FOR "POP."

Toronto, Dec. 15.

A report is about that when M. Shea shifts his vaudeville to the new "Shea's" now near ready to receive it, the present house will be turned over to the Griffin Company of this city for a popular price vaudeville establishment at an annual rental of \$17,000 yearly, considered very low

The Breakway Barlows have placed their future bookings with William Masaud.

# LONDON NOTES

VARIETY'S LONDON OFFICE. 416 STRAND, W. C.

(Mail for Americans promptly forwarded.) ed care VARIETY, as above, will

London, Dec. 8. Hugh J. Didcott, who died last week, was the president of the agents' association. Mr. Didcott was the oldest of the agents, and at once time controlled the entire agency business of England. He was about 74 years of age when he died.

The second smoking concert of the season was held at the Vaudeville Club hast week under the management of Harry Tate, the chairman. It was the usual big success.

Last week at the Hippodrome "The Vampire Dance" by French and Eis scored an immediate success. The dance would have even gone better had it been shown at another hall. The Hippodrome is not as yet the house for a new act to show at its best advantage. The same dance as the "Vampire," by Mr. and Mrs. Tom Teries at the Tivoli barely passed. Mrs. Terise is overheavy for the part she has in it.

The Carina Sisters, a dancing act from the Continent, showed last week at the Coliseum. The dancing craze is not strong enough to carry this act over, and its chances of remaining are rather small.

Blake and Amber will play out the entire Barrasford Tour before returning to London, about the middle of January.

Eric Mayne, an actor of some note (formerly of the Lyceum), will shortly appear in vaudeville.

This month on the Continent is the big "show" month. Many English managers and agents have been attracted over there to look for new attractions and novelties. Mr. Glennister, of the London Pavilion, has already started for Berlin, and many more will shortly follow. Paul Murray will leave this week for Paris, Berlin, Hamburg and other Continental cities where vaudeville lives.

Barnes and West have received an offer through Somers & Warner for a two months' engagement in Russia, one month to be played in St. Petersburg, the other at Mescow. The team are considering the offer.

Vardon, Perry and Wilber have received a large package from America, containing enough chewing gum to last them the rest of the season.

Harry Jacobs, the boxing promoter, wellknown to the vaudeville profession, will leave "Wonderland" shortly and open up a new place where boxing will be held. Mr. Jacobs has been connected with "Wonderland," one of the first music halls in London, for about twelve years. A difference arose recently between himand Jack Wolf, the proprietor. Jacobs resigned as manager. Wolf will continue to hold the bouts at "Wonderland." It is noticed that a good many of the two-anight halls are holding boxing matinees Mondays. The promoter of the bouts generally "splits" the profits with the house management. It is said they are netting a neat sum all over London.

Fred Farren, the famous dancing fellow at the Empire, finishes his contract with that management in a few months. It is a matter of interest as to whether Farren will remain at the Empire. The ballets would feel the loss of this dancer very

The Hippodrome was again refused the license for intoxicating drinks. The Camden, a Gibbons hall, was granted a license giving the house all the full rights of a music hall. Last year this hall was ready to be opened when the refusal of the license was made known to the Gibbons office. This year as well the Bedford management tried to keep the Camden from getting its license, as it will be direct opposition. It looks like war between the two Camden town halls.

A happy ending has replaced the sombre finish of "The Hampton Club," which Seymour Hicks has started something with at the Coliseum.

Ida Rene will be the "principal girl" (not "boy") in the Christmas pantomime at the Drury Lane.

Ameta, the fire dancer, left the Palace bill last week to tour the Provinces, returning to the Continent after that.

# A PLAY ON ALIMONY.

Paris, Dec. 8.

The new piece by Georges Duval, "Article 301," produced at the Theatre des Nouveautés, Paris, Nov. 29, is a skit on the French civil code, whereby a man may be compelled, according to the law here, to pay alimony to his wife, even if a divorce has been granted in his favor.

The play is a bright one, but with little plot. Oscar has been compelled by his uncle to marry Yvonne, a good-looking but bad-tempered woman. Quarrels are incessant. Oscar sighs for the society of his old sweetheart, Zizette. He has a friend, Badureau, who for some reason has refused to be introduced to his wife, until seeing the sincere grief of Oscar he confesses to the husband that he is Yvonne's lover.

Mme. Badureau has in the meanwhile also learned of that intrigue. She turns out to be no other than the regretted Zizette, and the households are reversed.

It is then shown by Article 301 of the Civil Code that alimony can be claimed from a husband after divorce. As the payment only stops when the parties remarry, from a purely financial point of view, marriage in such cases is an unprofitable ceremony. A certain success is to be recorded for this new play, due largely to the admirable manner in which Messrs. Germain, Gorby, Coquet, Mmes. Toutain, Marguerite, Caron and Maurel play their respective roles.

### HOLBORN EMPIRE.

London, Dec. 8.

A show full of good numbers appeared at the Holborn last week. The big mistake was made in cutting down the time of acts that seemingly deserved more. Lee Stormant's company was the big attraction of the show.

Alice Golding put over an Irish song for the opening, and was placed right. Roxboro and Wright in a specialty number consumed a lot of time with a bunch of useless patter, received in perfect silence. There is nothing to warrant more than one number. This should be done by the girl. It was this act that kept the others who were worth something from doing anything like a full turn. Better judgment might be used in cases of this kind

Ella Retford was the first to suffer in consequence of the time limit. Miss Retford should always be good for two, as she gets over pretty songs in a way that always goes. Ella also is a fair dancer, though a slow dance would be preferred to the one she now does.

Powell and Vasey are deceiving at first. The pair put over patter that gets going after about three minutes, making the audience fairly howl with their very good comedy. 'The man tells one or two old ones, but he can be forgiven through his pleasing style and the rest of his patter. The girl has a very good voice, and is a good dancer. The act came very close to being the hit of the evening, even though in an early spot.

Herbert Rule, the man that is trying to make Wilkie Bard more famous by putting on the same kind of an act, suffered through not having enough time. Rule was on the stage 90 seconds. The Piccolo Midgets made a very good laughing turn, carrying off a solid hit. George French, roller skating, handed out a good line of talk besides. Grant and Grant, colored. went well with one song and dance. Their clothes show off to good advantage. It is difficult to find a colored dancing act over here looking neat.

Selby and Myers, the regular "simultaneous" dancing act that try to be funny, were on for a little while. The boys are fair dancers and should leave the almost funny part alone. Yyvonne Lamor, lately returned from America, tried to send "My Wife's Gone to the County" over, but it only reached the footlights. Yyvonne is attempting work in real Yank style. She is young yet. J. W. Ricaby, one song, could only show that he was a funny fellow. He was a scream in the soldier number. Leo Stormant presents the sketch at the London Hippodrome a few months called "A Modern Andromeda," or something like that. This time it is "Exposure," and seemed to be well liked by the Holbornites.

Queenie Leighton steps slightly out of the chosen path of single acts and does a conversational character song that passes nicely. Will Evans has a novel and funy turn that fits in well with the times. With a bunch of men assistants he "stages" a pantomime, the audience laughing loudly. With a little more fast work Evans will have a sure winner. The Olrags, comedy tumbling, closed the show, doing fairly. Too much comedy and not enough "straight" work seems to be the drawback.

## BILLS NEXT WEEK.

### NEW YORK.

AMERICAY-Pauline
Bitinge
Grace Hazard
Cliff Gordon
"La Danseuse"
Boyd and Gilfain
Lorala and Assistant
(Three to fill)

Montgomery and Moo Karno Comedy Co. Brengk's Models Barlow's Doga Jackson Family Friend and Downing Josephine Davis "Georgia Campers" (One to fill)

FULTON-"Dope"
Mande Odell
Sandor Trio
Heely and Meely
Jones and Grant
(One to fill)

FIFTH AVENUE Otis Harian and Co.

Bugenie Fougere

Michael Fitzgerald and
Juggling Girls

Howard and Collinson
Trio Trio Fred Ginnett and Co. Cooper and Robinson Olivotti Troubadours Hastings and Wilson Lightning Hooper

Carrie De Mar Carrie De Mar
"At the Waidorf"
Connolly and Wenrich
Frank Stafford and Co,
"Awake at the Switch"
Kitamura Jape
Musical Fredericka ALHAMBRA-Dazie ''Pianophiends' Goldberg Musical Cuttya Bowers, Waiters and Crooker McNish and Penfold

BRONX-Simon and Gardner Smith and Campbell The Kellinos Imro Fox Porter J. White and Co.
Otto Bros.
S Hanlons
Fred Watson
Lavine and Leonard

ORPHEUM-Hetty King Charlotta Parry and Co. "Imperial Musicians" Troupe Longacre Quartet Paul La Croix

GREENPOINT-Bond and Benton
Hoey and Lee
Howard and Lawrence
Dunedin Troupe
Carter and Buford
Wentworth, Vesta and
Teddy Teddy

Hammerstein's: Valenka Suratt
Farreli-Taylor Trio
Lillian Shaw
Stepp, Mehlinger and
King
Will Rogers Barrows, Lancaste and Co. Hearn and Rutter Wallace Galvin Lancaster

### CINCINNATI.

COLUMBIA-OLUMBIA—
Curson Sisters
"Holland Heinles"
Water C, Kelly
Lily Lena
Edward Holt and Co.
Griff
Berg Siatera
Herbert and Willing
(One to fill) ORPHEUM-R. A. Roberta Wlifred Clarke and Co. "Devine Myrma" "Devine Myrma"
Fellx and Caire
Lamb'a Mauikins
Sophle Tucker
Frank Bush
Rawson and June
Musical Lowe

## CHICAGO.

MAJESTIC—
Creasy and Dayne
'Night Birds'
Fred Walton and Co.
Edna Aug
Mildred Morria and Co.
Coddle Leonard and Co.
Hanchard Eddle Leonard and Co.
Warren and Blanchard
The McGreeveya
(One to fill)

"Phantastic Phan "Phantastic Phantoma"
Rice and Cohen
Terry and Lambert
Juliet?
Nellie Wallace
Norton and Nicholson
Rinaldo
Loulac'a Monkeya

## NEW ORLEANS.

ORPHEUM—
"Bathing Giria"
Anna Laughlin
Dunn and Glasier
Nonette
Gavin, Piatt and
Peaches
Mabel Bardine and Co. Jimmy Lucas Mankin

Severin Kennedy and Rooney Carroll and Cooke McDonald and Huntington
Harry Joison
Wilton Broa.
(One to fill)

AMERICAN...

## BOSTON.

KEITH'S— Lane and O'
Henri French
''Top o' th' World
Dancers''

MERICAN—
Four Mortons Dancers"
Howard and North
Carpenter and Grady
Two Pucks
Frank Morrell
Juggling Normans

Lane and O'Donnell

Four Mortons
"Consul"
Walter Walker
Rose Morrison ar
(Others to fill) and Co.

# MISS ODELL DECLARES ALL'S OFF

Philadelphia, Dec. 15.

With the ending of last week, during which Maude Odell, the poser from England, did "four a day" at the Victoria, the handsome "popular" priced vaudeville theatre here, Miss Odell declared all future engagements in the "pop" off, canceling the appearance made for her at the Circle, New York, this week.

It is not known whether the numerous performances daily or other matters caused Maudie's stand.



### BERLIN NOTES

BY O. M. SEIBT.



# PARIS NOTES

BY EDWARD G. KENDREW.



Berlin, Dec. 8.

The December bill at the Wintergarten contains Tom Jack Trio, musical; Keeley Bros., bag punching; colored films; Mlle. Borellya, French singer; Merian's Dogs; Kelly and Gillette, billiard eccentrics; Four Fords, dancers; Otto Reutter, Germany's highest salaried comedian; Emerson and Baldwin, comedy jugglers; Fred Marion, imitations; La Pia, "The Enchantress."

The Apollo seems at last to have secured a drawing card in the chimpanzee, "Consul James the Great," belonging to Ernst Perzina. Others are Zazell and Vernon Co., doing big; Les Fleurs Polonaises, Polish singers and dancers; Maxini and Bobby, clever acrobats: Perzinas (60 different animals); Blank Family, jugglers; Roberty, xylophone; and Henry Bender, the Berlin favorite comedian, in a piece called "Prinz Pinne."

The Passage bill for December includes Four Freres Riego, acrobats; Astoria Quartet, "girl act"; Ota .Gygi, violinist; Inas Troupe, gymnasts; Harry Steffin, manipulator; Byron and Bicknell, clay modeller; Miss Harris, "elastic lady"; Jim and Geo., bar; Two Hartfords, cyclists; and Gussy Holl, diseuse. At the Passage Panopticum 50 natives of Senegal are exhibited.

The Walhalla has for December: Four Vincents, acrobats and dancers; Five Colombias, cycling; Twelve Garmisch Partengirchner, Tyroleans; Albertine Melich, cockatoos: Three Tauberts, xylophone; Mlle. Van Meeren (jump with horse from pedestal); Ali Ben D'Arak, athletes; Italos, equilibrist; Lou von Arnold, soubret.

George Harrop, general manager of the Tower Circus, Blackpool, has arrived in town, looking for acts.

La Joly Violetta will make her London debut in January, at the Pavillion, booked through Paul Schultze.

Berlin will have a new circus next winter. Mr. Sarrassani, who owns the biggest touring circus on the Continent, wanted long ago to erect a circus in Berlin, but could not secure the right place. He has rented ground in Potsdamerstrasse in the old Bôtanical Garden, where Nick Kaufman's Skating Rink is situated, and has the circus in course of erection. Sarrasani is playing, at present, in Breslau in Busch's building. He has a large number of animals.

The American Roller Skating Co. has built a beautiful place in Berlin at the Kurfuerstendamm, and will open Dec. 9. Wilkins & Crawford are the managers.

The Patty Frank Troupe of acrobats, coming soon to Circus Busch, Berlin, has been booked through Max Pollak for the Keith Circuit, commencing in May next.

A great number of real Indiana are coming to Berlin next summer for a special Wild West Show.

Aubrey Hyman, manager of the Empire, Johannesburg, is still in town, looking for talent. Speaking about South Africa he said business is very good in Johannesburg, but not in Cape Town, where he formerly managed the Empire Palace. This place is closed now, and contracts call only for Johannesburg to play at the Empire for eight weeks. Fares are paid both ways, the journey taking sixteen days from Southampton by boat and two days by train from Cape Town to Johannesburg. They give one show per night and have only one matines per week, Sundays closed. The admission prices are high in comparison with European-60 cents for the cheapest. Mr. Hyman booked a number of acts, among them Joly Violetta, the Naess, champion skaters, and the Elgonas, eccentric acro-



Paris, Dec. 8.

A funny skit on the Stanheil case was introduced into the Olympia revue Nov. 26. I do not think very much of the addition, and look for better topical takeoffs when other changes are made. The "Vampire dance," in costume of ancient Greece, by Miss Girard and Harry Wast, is a suitable feature in the bare-feet dancing scene. Business is tremendous. Olympia holds more than 2,000.

Bannel & Co., of the Folies Bergère, are going ahead. I hear they have recently made overtures to Barrasford and Gibbons for the purchase of the 20-year lease of the Paris Alhambra. The price at present stands in the way.

ous resort, and the only worthy competitor of the Alhambra in that quarter of Paris. But another hall near by is projected. It is probable that the Tivoli Vauxhall, near the Place de la Republique, a famous ballroom like Bullier in bygone days, will be rebuilt as an up-todate music hall soon. In the meanwhile its companion, Bullier, opens as a music hall on Dec. 10, as previously announced in this column.

During the visit of the young King of Portugal to the opera on Nov. 29 the electricians struck work for an increase of salary and plunged the stage into darkness for half an hour. Naturally immediate redress was granted.



A GROUPE OF FOREIGNERS.

The above is a group snapshot taken at Berlin, Germany, and forwarded to B. OBERMAYER, the international vandeville agent in New York. Among people pictured are several well known artists and agents.

No. 1 is VECERA (2) DEAK, a Russian agent now in Berlin, (3) PAUL CONCHAS, the heavyweight juggler; (4) CLIFTON, of the Clifton Family; FRANKLIN, an aerialist, (6) MRS. MACART, (7) MILON, of the 4 Milons; (8) MAETINI'S secretary, (0) MRS. CLIFTON, (10) SCHNEIDER, obat; (11) NICK KAUFFMAN, the well known manager-artist; (12) PAUL SCHULIZE, the German agent; (13) CAMILLE, (14) P. BICHAEDS, the consist; (15) WILLE, of the Wille Trio; (16) CARL POLLAK, the agent; (17) TO RECTER, Germany's highest priced comedian, recently reported ked for the Morris Circuit, but engagement postponed; (18) another of the Wille Trio, (19) ZIEGLER.

Seldom have the Berlin agents been in vited to see such a great number of trial shows as at present. There are new acts coming every day, disappearing as quickly as they turn up after being told the act is no good. In most cases it is a "girl act," with expensive scenic equipment. They generally call it a "sketch," no matter what they do. Ike Rose intends to open a ne music hall in town with such trial acts, after Salo Wallsteiner told him the idea was great.

# PARK PROPERTY ATTACHED.

Milwaukee, Dec. 15.

The Pabst Park resort on Third Street was lately placed under an attachment to secure a claim. The "Figure 8," Mystic Rill and Carousel were seized. The suit was brought by John W. Foster, who demands \$12,000.

Geo. M. Young, VARIETY'S Philadelphia correspondent, attended the big baseball meeting in New York on Wednesday, representing his paper, The Public Ledger, of Philadelphia.

The rehearsals for "Chantecler." by the way, are advancing slowly, but the costumes are presenting endless difficulties. Guitry, in the title role of the cock, found that his beak prevented his face from being seen and rendered a clear diction impossible. The lower mandible, operated by a string behind a wing, as in real vaudeville, is to be cut, and the actor's nose will be prolonged as a substitute for the impracticable beak. Jean Coquenin's dog costume is also causing worry.

No one knows when "Chantecler" will be produced, any more than who and when will open the Casino de Paris-both are promised for the winter. M. Lefèvre, who was connected for a time with Fursy at the Scala, is the latest candidate for the management of this unfortunate hall. with such a brilliant future behind it. The Ba-Ta-Clan reopened, after extensive alterations, on Nov. 27, as a high class music hall under the management of M. Gaston Habrekorn. This café concert, which dates from 1805, is now a sumptu-

# WHEN AGENTS ARE LIABLE.

In the action commenced by Dennis F. O'Brien for Martinetti and Sylvester, the comedy acrobats, against H. B. Marinelli, the plaintiff will advance that the defendant is liable under the contract issued through having signed the instrument without disclosing the principal.

Mr. O'Brien says an agent can not escape liability in an instance of this kind when signing a contract as an Individual or a firm, even though the contract itself might read as an agreement between the act and the theatre with which the agent has no connection other than the authority to book.

Under a contract issued by an agent and signed "Buff & Jones, by John Doe, agent," the agent releases himself, but to execute the agreement by his individual name alone, long and often the custom. brings any action arising directly back to the agent so signing.

There are several cases with this point now pending. Though the agent may not be primarily responsible for cancellation or the cause of the action arising, his liabilty remains, says Mr. O'Brien.

### WEST NOT SUPPORTING SHUBERTS.

Portland, Ore., Dec. 15.

Through the medium of a local newspaper Manager W. M. Russell, manager of the local Shubert house, tells our townfolk that unless they give better patronage to the grade of attractions the Shuberts are sending to this city that he will devote the Portland Theatre to melodrams and jump the Shubert shows of the better grade direct from Seattle to San Francisco.

The patronage given two recent attractions—Charles Cherry, in "The Bachelor," and Dallas Wolford, in "Mr. Hopkinson"—seems to have inclined Manager Russell to his decision, for the attendance was so small it precluded profit to either the theatre or the companies.

It is more than intimated that it is entirely "up to" the playgoers of San Francisco, Los Angeles, Portland and Seattle to maintain an interest in the Shubert attractions or they may be withdrawn from the Coast, as the Shuberts have no one-night stands this side of the mountains.

### VANCOUVER THEATRE CHANGES.

Vancouver, Dec. 15.

The Victoria, erected thirty years ago at a cost of \$100,000, has been sold to a trust company and will be turned into an office building. The house was erected by the late Robert F. Dunamuir, the original Vancouver coal millionaire in order that he might enjoy performances of opera at home.

A handsome new theatre will replace it, erected on a hite offered by the city on a long term free lease. The contracting parties are the Canadian Pacific, Canadian Northern and British Columbia Electric Railways. To the new house will be transferred the famous drop curtain from the Victoria, painted by a famous French artist who was brought here on a special commission by the late Mr. Dunamuir. The curtain seet \$20,000 and depicts a scene on Laka Como.

## ZIEGFELD WANTS DAZIE.

Mark A. Luescher, the young person with the fertile pen who has made the name of "Dazie" a household word, has a proposition from Flo Ziegfeld, Jr., to place the dancer for several weeks commencing about Christmas time, if Mr. Luescher can procure a postponement of Dazie's vaudeville engagements. An agreement may be reached between all the parties concerned.

There is another ultra important deal on the tapis which concerns Dazie for a future appearance in a very substantial mounting. Mr. Luescher will not discuss the rumors of it.

# FORCED OPPOSITION TO CUT.

Denver, Dec. 15.

The Shubert attractions at the Auditorium have obliged the Broadway, its opposition, to reduce the top Broadway price of \$1.50 to \$1.

# HUMANE SOCIETY INTERFERES.

Cleveland, Dec. 15.

Officers of the Humane Society caused warrants to be served, last Saturday, upon C. H. Peckham, manager of the Orpheum, and Michael and Elfride Lamberti, actors, because they permitted Edith Lamberti, six years old, to sing and dance at the Orpheum last week. Decision in the case has been deferred.

### HARRIS GETTING A MOVE ON.

Prepared to get a move on, Charles K. Harris is daily running up in his automobile to the new Columbia Theatre Building at 47th Street and 7th Avenue, where the music publisher has leased the fifth and sixth floors.

Around Jan. 15 there will be tons and tons of "ballads," "production songs," "popular stuff" and manuscripts gliding up Broadway to the location. About the same day Meyer Cohen, Mr. Harris' general manager, will shoo the "professional department" of the concern to the new quarters.

## **VACATION AND "BOOSTING."**

"I'll hand you some boosting upon returning from my vacation that will set something going in this strip of land," said Maurice Shapiro this week. Mr. Shapiro is leaving for Atlantic City to while away the time until New Year's and to gather his strength for a fresh splurge in the music publishing field.

"Watch that 'popular song thing' when I return," said Mr. Shapiro. "A new staff, new songs and some boosting, son, I'll show 'em bits in the plugging line that they will fasten down for future reminders.

"You needn't forget, either, that my stores all over the country are waking the natives up. Any time you're not busy, just call for my railroad frank and run out to Cleveland to catch my 30 -foot front on a corner, with 'Shapiro' so big on the sign that people come over from Buffalo to get a closer look at it."

### PIRACY SUIT REVIVED.

The second action against Jos. E. Howard by Dan Arthur and Sylvio Hein is on the calendar.

Marie Cahill is Mr. Arthur's wife, which reverses the usual description of the married couple. Miss Cahill sings "The Arab Love Song" which Mr. Hein wrote. Hein claims that his trained musical ear can be depended upon to recognize his own melodies. When the composer listened to "I Hear a Woodpecker Come Knocking at the Door," he flew to Arthur. Then the first suit started, but that was lost for some reason.

The second action is to prove that Mr. Howard somehow struck upon the "Arab" melody and associated it so truly to the "Woodpacker" verse that Hein, Arthur, Cahill, et al, cannot distinguish the difference.

Howard is a disbeliever in the retentive memory theory, and will fight the case. His defense will likely be "unconscious inspiration."

# THE TITUSES COMING OVER.

Through James J. Armstrong time is being arranged for Lydia Yeamans and Frederick J. Titus to appear at home again, starting late in January. They are now playing the English halls and are well booked ahead, but possessed with a desire to come home for a while.

# "STRONG" MAN ARRESTED.

Youngstown, O., Dec. 15.

Santell, a strong man playing at Sharon, Pa., was arrested in a theatre there while attempting to carry an auditor from the orchestra to the stage for some exhibition purpose.

### SMITH THE CANDIDATE.

The candidate for the presidency of the Vaudeville Comedy Club is Charles H. Smith, of Smith and Campbell.

R. G. Knowles, who has been mentioned in connection with the office, declined the nomination through press of affairs, and James J. Morton, the present pressiding officer, has declared his intention of retiring, leaving Mr. Smith a clear field and all the votes.

It was reported during the week that a call had been made upon Jack Norworth to also make a run for the presidency.

### THE PARKER-DE HAVEN DIVORCE.

Supreme Court Justice Davis refused, on Monday, to confirm the findings of the jury which granted Florence May De Haven a divorce from Carter De Haven until he had satisfied his mind upon some points in the testimony given by Miss Parker.

Upon the face of her evidence there seemed to have been an arrangement as to alimony which might have indicated collusion, but upon questioning the plaintiff the Justice seemed to be satisfied that she did not understand the questions and was confused in the nature of her answers at some points in her examination. The case was adjourned.

In her testimony before the Court Miss Parker would not tell the name of the corespondent, but was permitted to whisper it to the Justice, after saying that the stage prominence of the party impelled her to decline to put the name of the woman on the records.

# "THE OPEN DOOR."

The Orpheum Circuit will innovate the real 'open door" of the show business. Upon the return of Martin Beck from his southern trip on Tuesday, orders were issued to tear down the outer partition now dividing the main offices of the Orpheum headquarters in the Long Acre Building from the small reception room.

With the demolishment nothing will intervene between the callers and the offices proper. As soon as one enters he will run into Arthur Hopkins, who has charge of the new "Supply Branch."

It has long been a dream to imagine a booking office where you could open the door and there you are. The Orpheum's rearrangement will bring the vision into an actuality.

# MUSEUM ENGAGES SINGING MINER.

St. Louis, Dec. 15.

For singing "Abide With Me" to the twenty other miners entombed with him in the Cherry Hills disaster recently, William H. Clelland, the vocalist on the occasion, has received an offer of \$500 per to exhibit himself, wife and two children at Frank Tate's Bijou, the combination museum and picture show here.

Clelland is a Scotchman and doesn't like theatres, but Tate has an idea he will admire the amount named sufficiently to show. His only work will be to repeat the song that cheered his fellows at a dire moment.

# 50,000 FT. OF BILLBOARDS THREAT-

Chicago, Dec. 15.

While the billers were striking and the Federation of Labor threatening to withdraw all the organized employes from the theatres unless managers granted demands, other forces were striking blows against the billboards. The heads of the movement characterized them as the "city's greatest eyesores."

A test suit has been recommended, as a result of the agitation, to determine the legality of a law enacted at the last session of the Legislature which prohibits billhoards within 500 feet of boulevards and parks.

The law was effective July 1 last, but has not been enforced. It is estimated that 25,000 lineal feet of boards are effected. The Thomas Cusack Company has 10,000 feet; American Posting Service, 10,000; Pagney & Hudson Co., 1,000, and other companies 4,000, according to estimate.

## A SOCIETY MISSING.

The Vaudeville Artists' Benevolent and Protective Order of America is missing. The last known address of the organization was at 250 West 42nd Street, New York, where it posed as an agency representing Verbeck & Farrell, of Oil City, Pa.

The society formed about a year ago and advertised for members. Headquarters were first placed in Brooklyn, where ome William H. Stanley or some one of similar name seemed to have all authority.

The removal to the 42nd Street address was made last summer, and the offices were maintained for about four months. Efforts to trace the V. A. B. & P. O. of A. have brought forward no information.

## MAY BE THE MUSIC HALL.

The Shuberts have taken over under lease the plot at 51st Street and Broadway, owned by William K. Vanderbilt and valued at \$1,000,000. The yearly rental is reported at around \$50,000. The Shuberts intimate they will place a theatre on the site, supposed to have been the one contemplated by William Morris for a big music hall to be backed "by a wealthy New Yorker."

# ENGAGES "THE HEALER."

Chicago, Dec. 15.

Dr. Carl Herrmann, "the healer," is holding over for the second week at Hamilton, O. While playing hast week Pat Casey, and Aaron Kessler (representing William Hammerstein) stopped over to see the act.

Dr. Herrmann will probably appear at Hammerstein's Jan. 3, but the "healing" portion of his act will be omitted, the doctor restricting himself to the comedy.

# WANTED MORE THAN \$1,500.

Because the vaudeville managers would not pay Henry Miller over \$1,500 a week to present an elaborate condensed version of "The Only Way" in vaudeville, Mr. Miller "dug up" a legitimate play and will be lost to vaudeville for a while.

The amount mentioned by Miller as his only figure was \$2,000. M. S. Bentham secured a route at the managers' price, and palpitation of the heart when Miller turned it down.

ANOTHER "CHAS. K."

sic publisher, nestled down in the forgot-

ten region of West 31st Street, and saw-

ing wood daily through the production of

sheet music, some written by Charles K.

Engaged in the arduous labor of endorsing checks for deposit, Mr. Harris has

been discomfitted lately by the receipt of

bills for advertising by one "Charles K.

How could it be? inquired Harris, the

original coupon cutter, of his general man-

ager, Meyer Cohen. It couldn't, agreed

Mr. Cohen, as he picked up another bill

for an advertisement while throwing in

the waste basket eighty-nine letters from

other papers asking for the "ad."

Harris" who has an "act" of some sort.

Charles K. Harris is a gentlemanly mu-

# ARTISTS' FORUM

your letters to 150 words and write on one side of paper only, was communications will not be printed. Name of writer must

ist confidence, if desired. an must be written exclusively to VARIETY. Duplicated national. The up ten, who duplicates a letter to the Ferum, either before or after at be permitted the privilege of it again.

London, Dec. 8.

Below is a letter from an English artiste, brought about by an unfavorable review:

London, Nov. 27.

You -; (word never in print over here):

After reading your rag in the VARIETY, what you throw ink for, rippers (Kipper-Herring) and woodbines (cigarettes, five for two cents).

I notice you try to call Mr. Canard (My husband) down for doing an original act. Mr. Canard has been in the business for 15 years & has worked all the first class theatres in Europe & America: is that not enough, you red headed lemon.
You came to "The Bedford" & roasted

the whole show, I only hope you will roast in hell, you Mutt, before very long. After reading this I hope you will drop dead.

You said my husband's act was only to please children, that it was not good enough for grown up people. What are you good for, you brainless oyster?

I will see you before very long hanging around The "tro" waiting for some cow to buy you a drink, you cheap skate.

You roast people when their is absolute no call for it, trying to take a living from honest & clever people. Do me the favour to publish this in your letter colume.

Mrs. Marie Canard Wife of

The-Man-On-Time.

P. S.-Don't forget when I meet you, you pie faced Mutt, I am certainly going to hand you something.

Dec. 12.

Editor VARIETY:

A team calling themselves McKenna and McKenna are using my title of "The Janitor." I hold the copyright for it.

Arthur Mandvill.

Dec. 10.

Editor VARIETY:

Will you kindly inform me if there is a vandeville act by the name of "The Piano Mover." and if I can use the same or not? Young and Phelps.

Editor VARIETY:

Michael Scott has seen fit to indulge in sarcasm and his uncalled-for sneers at the expense of young performers like Jack Sheehan and Tim Healey, all I wish to do is to ask of the exile from Erin why he left. George Pierce knows. Now let Jig Em Up Scott come back.

Robert Henry Hodge. Tom Haverly.

# "IT'S NOT ALL HONEY."

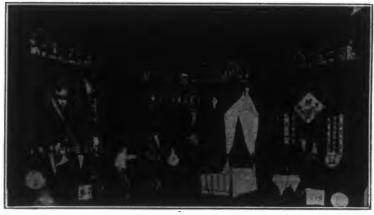
This thing of being a vaudeville manager in a small town has its disadvantages. Competing with the weather and strawberry festivals in summer, and the weather and oyster suppers in winter, it's tough enough. But added to the sorrows of one New Jersey manager comes a figure. Now the house is all vaudeville and the actors are paid by the week.

When the fraternal society asked for their usual two nights the manager figured as low as he could, including salaries, and set a price which seemed fair to him. But the "Lodge" thought he was trying to hold them up, told him so and are threatening all sorts of dire retribution. And all this after the vaudeville manager

"clinch" with a fraternal society. Annually, in the past, the brothers of a certain lodge have had the opera house for a benefit performance, using two nights in succession. The house then played combinations and its was an easy thing for the manager to select a couple of open nights and rent the house at a nominal

> Just as Charles K. and Mever had settled that it could not have happened, another bill was thrown up the elevator chute by the postman. Then Mr. Harris, the original ballad promoter, told his attorney over the phone that it must not continue, that there is only one "Charles K. Harris" and he wrote "After the Ball,"

Harris.



DE WITT YOUNG and SISTER.

Presenting
"THE COLLEGE BOY JUGGLER."
They have met with great success upon the MORRIS CIRCUIT.
setting of the act, this week (Dec. 13) at the Pluza Music Hall, New York. Bert Cooper is their exclusive agent.

let them have the house free one Sunday night when they wanted it.

# "SUNDAY" IN IOWA.

Chicago, Dec. 15.

The agitation against Sunday performances at the theatres continues in Iowa. The latest move at Des Moines is a plan for church members not to patronize the houses open on the Sabbath.

The movement appears to be State wide. In Cedar Rapids Billy Sunday recently held a Sunday "revival," and the theatres closed while it was in progress. Lest the theatre managers should attempt to open again when the "big meeting" was over, the reformers tried to frame up an ordinance making such performances unlawful. Vic Hugo forestalled this by securing a delay from the city council and then securing an injunction to be argued some time next spring.

# DIDN'T HEADLINE.

Chicago, Dec. 15.

Murray and Mack, who were to headline at the Majestic, Des Moines, this week. did not appear, but are "laying off" here, playing the Temple, Grand Rapids, next week.

which made his name a commercial commounty. The lawyer is looking for the fellow with an "act" and a name like his

# THAT TELEPHONE.

While Arthur Rigby was playing the Bronx last week he was booked for this week at the Greenpoint. In the middle of the week his agent telephone him that he had cancelled the Eastern District date. Righy was also booked for the week of Dec 20 at Keith's Providence. This, too, was cancelled by the agent all because he had booked Rigby to start over the Orpheum time this week. Two days later another telephone communication to Rigby imparted the information that his Orpheum time had been set back to March 28. Now Rigby stays away from the telephone.

Freddie Welch, the light-weight champion of England, played last week at the Canterbury, London. Reports from both these places say business was very satisfactory. The boxer's salary was something near \$1,000.

Charles Sweeney will winter at Peru, Ind.; George Coffin at Cauton, O.

### "TRYING OUT" TENOR.

Last Sunday at the Manhattan Opera House, Oscar Hammerstein "tried out" his new tenor, Orville Harrold, in "Carmen." Only a few, including the press, were invited.

It may be that Impresario Hammerstein will have Harrold sing in a few operas before the season closes, shipping him then to Europe for the completion of his musical education. If this plan is not followed Mr. Harrold may go abroad at once. He has been studying since leaving vaudeville, where he played under Gus Edwards' management with Harrold and Wood ("When Tenor Meets Bass").

While studying Harrold receives \$66 weekly with all expenses paid by his patron. For the first season Mr. Hammerstein has bargained to have Harrold sing for twenty-five weeks, on a guarantee of \$100 weekly whether employed or no. For the future there is a scale arranged. After the second grand operatic season Mr. Edwards will draw an income as Harrold's manager, Edwards having sub-letted his 'discovery."

### **OBITUARY.**

Peter Rhodes, a pioneer theatrical manager of Milwaukee and builder of Rhodes Opera House in Kenosha, died a few days ago at the residence of his son Joseph J. Rhodes in that city. He went to Milwaukee in 1874, and was in a commercial business there for a number of years be fore he went into theatricals in Kenosha He did not go to Kenosha until 1883.

The mother of Sam Drane (Walsh and Drane) died in Washington, D. C., last Saturday. Mr. Drane is now rehearsing with the Lew Fields Co.

Harry Franks died Dec. 3, at his home in Chicago and was buried Dec. 5. Franks leaves a widow and four children. The cause was given as peritonitis. He owned an interest in the La Salle Theatre, and in many of the road shows sent out from that house.

George Middleton, aged 40 years, died two weeks ago at Atlantic City, N. J. He was in the profession for a number of years and was one of the famous Belmont Quartet. A mother and two sisters survive.

Mrs. Clara Scott, known professionally as Clara Moore, and widow of the late Charles T. Ellis, died Dec. 6, in St. Peter's Hospital, Broklyn, N. Y. She had been ill of typhoid fever for a long period. For twenty years Mrs. Scott was prominent on the vandeville stage. She lived in Brooklyn since her husband's death. The funeral took place Wednesday at Zion Lutheran Church, Brooklyn, and interment was made in Philadelphia in the same plot in which lies the body of her late husband.

Mrs. John Burns, the mother of Mrs. James Fennessy, wife of the well-known Empire Circuit manager, died at her home in Cincinnati, Dec. 11. Old age, coupled with paralytic strokes, caused her death at the age of 70 years.

The Milmars, acrobats, are at their home in Kokomo, Ind., having been called there by the serious illness of their twoyear-old daughter Baby June.

# FOURTEENTH ST. THEATRE WILL SWITCH TO INDEPENDENTS

New York Opening Finally Secured. Service Begins Next Week.

Manager J. Wesley Rosenquest, of the 14th St. Theatre, will on Wednesday next, Dec. 22, establish an "Independent" film service in his house. This will mark the first opportunity of any importance that the opponents to the Edison-Biograph combination have had to display their productions and importations in this city.

The shift is a good business move on Manager Rosenquest's part, and has been brought about by the policy which the Patents Co. has laid down and carried out in their attempt to "corner" the moving picture business.

When seen by a representative of Vaalery Monday, Mr. Rosenquest said:

"I am going to install the Independent service as a matter of self-defense. Whatever fault I may have to find with the Patents Co. is nothing that I can rectify, and as a matter of fact I have been treated by my rental company (Actograph) with every consideration. It, has often gone out of the way to oblige me, but it is unable to serve me with anything new in the film line. Competition along 14th St. is so active that I simply must have something for my patrons which they have not seen.

"For months I have been considering this move, and have only waited until the Independents were able to show enough films of the first class to assure me that I could be properly supplied. I am satisfied now they can do this and I am, consequently, going to install the new service next Wednesday. When I pass the places of business of my competitors I hee them all "featuring' the same films on the same day, and when I return to my own theatre I have the same films here. If I am to draw any of the East Side patronage I must have something new, and the only place I can get it is from the Independents.

"The Dewey, Unique, Union Square and Comedy are all on 14th St.; if I am to get any of the great volume of East Side patronage I must draw my people past those places. I figure that with all using the same films, I can offer a real attraction in the 'Independent' service; I am going to see."

The logic of Mr. Rosenquest is beyond cavil. It is a wonder that others have not awakened to a like realization of conditions before this. Doubtless the poor showing that the Independents have previously made in the matter of producing and importing films which average with the Edison-Blograph product has had something to do with the continued use of "licensed" films by so many picture showmen in this vicinity.

It will be interesting to watch the developments at the 14th St. when the "Independents" get into action. If they can "deliver the goods," they will have here a fine opportunity to display their wares and make whatever showing the merits of their products may warrant. The 14th St. is one of the most prosperous of the several "Pop" vaudeville and

picture houses in Greater New York. The Independents will have plenty of witnesses to the showings. On Monday, in the pelting rain, the entire lower floor, except box seats, was sold out at 1:30 p. m., and the balcony seats were, at that time, nearly all filled.

### ISOLATING FILM EXCHANGES.

Cincinnati, Dec. 15.

The Building Inspector has notified all the local film exchanges that they must move their stock to locations in neighborhoods and buildings where the public is excluded and where no other business of any sort is conducted.

### PICTURE MEN GIVE IN.

Boston, Dec. 15.

The controversy between Mayor Hibbard and the managers of the Unique, Washington and Old South picture theatres has been ended. Those resorts are again running, but without vaudeville interludes.

Mayor Hibbard closed the theatres, but an injunction was applied for restraining him from suspending or revoking the licenses. When the case was called neither side put in an appearance and it was learned that the picture men had agreed to abide by the Mayor's decision to cut out the vaudeville acts.

# HAS AN ASSASSINATION PICTURE.

Paris, Dec. 6.

A photographic company in St. Petersburg, Russia, is seeking a purchaser for a special film it has been able to take. The price asked is 150,000 roubles. It is a moving picture supposed to have been taken at the time the Corean murdered the Marquis Ito. the Japanese minister.

The company had made arrangements to take views of the commission as it passed through the railway depot, never doubting that it would be privileged to record such an historical event as the assassination of Japan's greatest statesman—at least so the story runs—and they consider \$77,200 a nominal figure for the exclusive property.

## PICTURES FOR A PENNY.

Rev. John R. Mason, pastor of the Methodist Church in Milville, N. J., "believing that the bad effect of the average moving picture show must be counteracted," has issued invitations to his congregation to come to his picture show, which is to be held in the church building, and for which one cent admission will be charged.

## CHURCH FOR PICTURES.

The old Reformed German Evangelical Church in East Houston Street, an old New York landmark, will be converted into a moving picture theatre at an estimated cost of \$25,000. Plans have been filed and a permit issued by the Building Department for the conversion of the property to its new uses.

### FILM IMPORT'S BAD BREAK.

Chicago, Dec. 15.

The Film Import Company released "The Song that Reached Her Heart" last week. Investigation shows that that film had been previously released by another firm.

The releasing of "stuff" previously seen in this country is a very bad break and makes the Film Import people the laughing stock of the trade.

# SINGER AN AUTHORITY.

Chicago, Dec. 15.

Julius Singer, right-hand man of Carl Laemmle, is unquestionably the best posted man in Chicago on films and is as well informed on the European as on the American product. A wager made recently in regard to certain film matters was decided by him. The bettors were two of the best known men in the film business.

### MASSACHUSETTS MAY LEGISLATE.

A bill is being prepared for introduction during the coming session of the Massachusetts Legislature which, if passed, will mean the restricting of all minors from moving picture theatres after 6 o'clock in the evening. The bill will undoubtedly attract much attention and will probably be strongly opposed.

### NEW PICTURE PLACES.

Philadelphia, Dec. 15.

A new moving picture establishment is being projected here. It is to be located at Frankford Street and Ontario Avenue, covering a site 40 x 140 feet. The building will cost about \$18,000. The promoter is D. C. Schuler, who is arranging to open a store show place on Germantewn Avenue, just above York Street. F. Allea Wilson is also to build an establishment.

# \$55,000 FOR IMPROVEMENTS.

Theiss's former Alhambra, now the Automatic, in East 14th Street, is to be enlarged at a cost of \$55,000 by the addition of a rear extension 62½ feet wide and 60 feet deep.

A part of the space will be devoted to a stage and dressing rooms, which indicates that vaudeville will be introduced with the pictures.

# FINED ON ACCOUNT OF MINORS.

Henry Hemleb, proprietor of a moving picture show in Atlantic Avenue, Brooklyn, was fined \$50 in Special Sessions last week for allowing children under 16 years of age to attend the show without the company of parents or guardians.

The authorities in this section are watching picture places closely to prevent this breach of the penal code.

# BECOME SOLE AGENTS.

Chicago, Dec. 15.

Kessle & Bauman, of New York, have secured the sole agency in this country for Ambrosia and Italia films. It is said they put up \$30,000 or \$40,000 in cash.

## PRESENT "INDEPENDENTS."

Chicago, Dec. 15.

The "Independent" releases at this time include Imp, Bisoon, Centaur, Phoenix, Great Northern, Columbia and Powers.

The World at Portland is tied up by law suits with the Patents Co.

# "BIG TIM" IN PICTURE GAME?

Among the real estate transactions recorded last week in New York, occurs the purchase by the Corn Exchange Realty Co. of a corner lot at 143d Street and Lenox Avenue.

It is known that a building is to be erected on the ground to house a moving picture show. Timothy D. Sullivan, the big New York politicians and member of the firms of Sullivan & Considine and Sullivan & Kraus, is one of the principal parties in interest in the Corn Exchange Co. The suspicion is expressed that he may add moving picture exhibition places to his list of other theatrical interests.

# \$250,000 IN FIGHT PICTURES.

The Johnson-Jeffries Moving Picture Co. has been organized for the purpose of handling the moving picture privilege when the big fight takes place.

Geo. Kleine is in line for a bid to actually handle the output, for he is now in control of all the films of the recent Johnson-Ketchel fight, and is said to be cleaning up a tidy sum upon his investment.

The two fighters are principals in the corporation to handle the pictures. They will pay 33 1-3 per cent. of the profits to "Tex" Rickards and split the remaining money between them equally. It has been estimated that the pictures will clear \$250,000.

### STUDIO FOR KALEM.

It is reported that the Kalem Company. Patents Co. licensees in the manufacturing of moving pictures, will shortly withdraw their stock company of pantomimists from Florida, where it has been operating in the absence of a permanent home in New York.

# COAST TO COAST PLAN.

Toronto, Dec. 15.

John Griffin & Son, declare an intention of establishing a chain of small theatres reaching almost across the continent. The firm has been in operation only four years. Before that father and son were in the circus business. They control or own 50 houses and have booking offices or connections in Toronto. Montrea!, Detroit and Buffalo.

The firm also manufactures the moving pictures which are used in its theatres, operating a plant here for that purpose.

# 12 MORE IN WASHINGTON.

Washington, Dec. 8.

The galleries of the legitimate, burlesque and vaudeville houses are suffering severely in patronage from the swarm of moving picture places which have lately sprung up here. Washington already has sixty of such theatres in operation and twelve more are in process of building or remodeling for that purpose.

New moving picture theatres are projected at the following places: Asbury Park, N. J., Jos Vet, manager, the store show to occupy the ground floor of the Mattison Building, formerly used as a billiard parlor; Philadelphia, The H. B. Deal Co., to occupy the 95 x 107 foot plot at 62d and Sansom Streets. Thomas Mc-Allister will be the manager; Washington, to occupy a plot 35 x 66 in M. Street near Thirty-third.

# AFAR FOR FILM SUBJECTS, MANUFACTURERS ARE GOING.

# Sending Stock Companies Into the Tropics for Local Atmosphere.

A recent announcement by a New York moving picture manufacturer is an indication of the extent to which the makers of films are driven to secure ideas. Either at or they are a most enterprising and progressive company of men. The announcement is to the effect that the firm -enrolled under the Biograph-Edison banuer-will send out two companies of pantomimic players, keeping them in far distant places in order to secure the atmosphere" and proper surroundings for local romances.

One of these companies will start out shortly after the New Year for Jamaica and will remain all winter in the West Indies posing for new subjects. A traveller who belonged to the company went through the territory recently and reported on his return that the field was a fertile one, with its beautiful scenery and quaint traditions.

The second company is to leave very shortly after the first for Nevada and southern California to take pictures of nature there. Both of these are, of course, in addition to the regular stock company in the New York studio.

The moving picture patrons have been educated to such a fine discrimination in their taste that they now catch an error in setting or detail where formerly they passed unnoticed the most glaring defects and incongruities. The best of interiors have a "fakey" look about them and a back drop showing an out-of-door perspective is . horror not to be endured.

In an effort to escape from hackneyed surroundings and indoor settings the Biograph not long ago sent a troupe of pantomimists into northern New York, and kept them there at the company's expense in order to properly work out a series of Indian stories.

# ANOTHER HOUSE FOR CLEVELAND.

Cleveland Dec 15

Proctor E. Seas and Robt. Young, owners of the Princess, the first ten center in town, have leased for 99 years the property at East Ninth and Chestnut Streets. for the erection of a vaudeville house which will seat 1,200. The present buildg on the ground will be torn down. Prices will be 10-20-30. It will be called the Princess. The old house will be re-

# ROOSEVELT HUNTING PICTURES.

Cherry Kearton, an export with the camera in the field of natural history, returned to London last week with several reels of pictures which he obtained in that part of East Africa where ex-President Roosevelt and son, Kermit, have been hunting. He managed to obtain several views of "Teddy" showing him being carried across a stream on the shoulders of one of his attendants, watching a native war dance and riding off in pursuit of game.

### SUMMER ROMANCE SEQUEL.

Jesse L. Lasky, the vaudeville producer, who is associated in the theatrical business with Henry B. Harris, was married Dec. 8, at the Hotel Tuileries, Boston. Mrs. Lasky was Bessie Ida Ginzberg, daughter of Mr. and Mrs. Barnard Ginzberg, of Roxbury, Mass.

Several hundred guests saw the knot tied. Among the many attending were: Henry B. Harris, Jules Kurzman and Howard Schnebbe, of New York. After the wedding reception Mr. and Mrs. Lasky left for Atlantic City, where they are spending the honeymoon.

The wedding was the sequel to a pretty summer romance, commencing last July in the Adirondacks (Long Lake). While paddling about the lake, Mr. Lasky saw a nearby canoe, containing a young woman and a chap, overturn. The youth was a fairly good swimmer, but could not look after the young woman and himself. Sizing up the situation, Mr. Lasky dove overboard and supported the unconscious girl until her escort righted the craft, when, with the assistance of the other swimmer, he placed her in the boat and paddled to

Miss Ginzberg was the heroine of the rescue.

# MELIES SUSPENDS RELEASES.

For a time, at least, Geo. Melies will make no more releases through the Edison-Biograph combine. The reasons given are that photographically the Melies films have not been satisfactory to the producer. In a statement which Melies has issued he says that when new cameras, perforators, printers, etc., can be installed, he will again make films.

## "Exploits of a Cowboy" (Pathe).

This film pictures cowboy sports, iariat spin-ning, "picking up," catching, throwing, saddling and riding a bucking broncho. It's a duplicate of some parts of a "wild West" show, and should be interesting wherever such work in better form than pictures, is not frequently practiced.

WALT.

# "Willyboy Gets His" (Pathe).

Not much of a comedy, aithough the photography is excellent. A "dude" filtrs with a couple of girls, follows them through the streets and into several places, and finally home. There they ask ihm in and give him a cigarette to snoke which causes him to regret it.

WALT.

## "Santa Claus and the Miner's Child" (Centaur),

"Santa Claus and the Miner's Child" (Centaur).

A timely subject. While some exhibitors may have been tempted to hold it mult mearer the holdings, the chances are the best results were obtained by at once showing It. A home is shown and the love which exists among father, mother and little girl. The landlord (a "heavy") is cruel to the child, and attempts familiarities with the mother during the husband's absence. The husband is shown in argument with another fellow over the boundary line. In the fight which follows the husband is thought to have been killed. The fugitive movittingly applies to the wife for protection, and she alds him in evading his pursuers. After permitting him to escape, the wife is told that she has protected the minderer of her husband. The fugitive, in his dash of liberty, notices a sign advertising holding goods, and enters a crossronds store. He reappears made up as Santa, and with presents galore. Returning to the unions store. He reappears made up as Santa, and with presents galore. Returning to the unions allowing his identity to be known. The husband returns. At first her formers, to fugive the man who has attempted his life, but the good fellowship of Christmas time prevails, especially as bls little girl makes an appeal, and all ends bappily.

MERRY.

# VARIETY'S OWN PICTURE REVIEWS

"The House of Cards" (Edison).

Going to the West for its subject, Edison has turned out a good film this time. The story holds interest, and the noveity of introducing a rattlesnake as an actor must be credited to this firm. Selig introduced rate; Edison ties him with a snake. Who will step forward with the next to town to deposit money for his employer, reaching the bank after it has closed for the day. In the evening he yields to the temptation to gamble and loses the money. With a view to getting it back, he attempts to rob the gambling house. He is caught by the danghter of the gambler who runs the place, with whom he is in love. She, too, loves him, and goes to the sheriff to plead that her lover be permitted to escape. This the sheriff will not consent to, but offers to place his life against the cowboy's by permitting a rattlesnake to decide which it shall bite. The snake is in the drawer of a table, with a trap cut in the top. Out of this trap comes the snake while the two men sit at opposite ends of the table with arms bared. At this juncture the girl and her father enter the room, the snake is grabhed and thrown outside snd the sheriff is prevailed upon to allow the cowboy to escape. Then the girl discovers that she loves the sheriff and not the cowboy, after all. In many particulars the film is better than Edison is in the habit of turning out. WALT.

### "Rally Round the Flag" (Kalem).

"Raily Round the Fia;" (Ealem).

This producer hats a clean thousand on the merits of the hattie scenes which occupy about a third of the reel. They are the best rehearsed and most resilistic way scenes that moving pictures have carried in many a day. Usasily these scenes are more ridiculous than for the girl they both love can decide which one she layers the best. One of the brothers is killed in battie, and as fate has decided for her, she marries the soluler who returns. The film runs strong and clear, with a sustained interest which puts it out of the ordinary class. WALT.

## "Masquerader's Charity" (Pathe).

Fair film with a simple story. A little girl is begging as the guests at a masque ball are arriving. Chased away by a policeman, the action arouses the sympathy of one of the men, and he follows her to her desolute lodgings, fining a little brother ill. He procures food and takes them bome to adopt as his own. WALT

### "A Bear Hunt in Russia" (Pathe).

"A Bear Hunt in Russia" (Pathe).

This is a mighty good picture, showing the winter scenery of Russia, the sledges and people rigged out for the hunt. There are several views in the forest, a bear is pictured as it is attacking one of the hunters, its death is shown, and finally the carcass is carried off on the shoulders of the hunters. The usual surroundings and conditions of the film make it more than ordinarily interesting. WALT.

# "Daughters of Poverty" (Gaumont).

"Daughters of Poverty" (Gaumont).

This is a rather clouded and uninteresting story, hard to foliow. Photographically of good class is the beat to be said. A laborer with two daughters, fancles one the most. She seems to have an intrigue. Upon discovering her with her lover he drives her from him in anger. His troubles drive him to drink. He neglects his work. Word is sent him that he must get "on the job." This angers him, and in revenge he piles obstructions on the street to wreck an automobile which presumably contains his "hosa" and a party of friends. The daughter discovers the obstruction, and in trying to remove it in time is run over by the automobile. There is a heilside seeme to end which shows the old man forgying everybody in sight.

# "The Heir of Clavencourt Castie" (Eclair).

"The Heir of Clavencourt Castie" (Eclair).
Attention to detail makes this picture one of the best shown in some time by either the Parients Company or the Independents. The castie of a baron well conveys the life lived in a inxurious piace in the past. The love of the old baron for the grandchild, to succeed him is displayed. An adventurer, posing as an ambassador, is royally entertained. A feast scene is particularly good. At night the adventurer and his more capture the castle. The buron is brought before the impostor and efforts made to secure knowledge of the trensure. The child has been killed in the melce. He is brought before the old buron on a cot. A dissolving effect shows an ancel punishing the adventurer, and the baron's reconclination to the dispensation of Providence. Religious substitics at two points aid in giving the picture strength.

"His Last Game" (Imp).

The Laemmle factory makes a happy selection of subjects. "His Last Game" is built around a basehall game. The film immediately has the interest of ninety per cent. of those who see it. It is in Arisona. Two teams are matched for the big game of the series. An Indian is the pitcher for one. As it is the favorite, two gamblers study out a scheme to make "a cleaning." They decide to bribe the Indian with gold. There is a well-acted scene where the redface bearing." They decide to bribe the Indian with gold. There when permitted to hold the coins in his hand. He is firm, however, and returns the money. The gamblers then place poison in a glass of intoxicants, and attempt to honey him into drianing. Again the dramatic action is good, and after taking the glass in his hands and raising it to his lips another indian (who has seen the poison dropped in the glass) warns him. A fight follows. The Indian kills the gambler. This is not quite clear in the picture; possibly due to the censor's scissors. A later scene shows the Indian waiting to be shot. A grave has been dag on the hillside, and when the sheriff grants him a respite to pitch the "big game," he and other citizens apply for a reprieve. The Indian wins his game. He strikes out the opposing players, and when the score stands 6 to 3 in favor of the opposing team, he hits a home run when the bases are full. The Indian returns to the grave on the hillside, and is shot a moment before the reprieve reaches the sheriff. It is a dreary ending—the only weak point.

"Resulted at the Gallows" (Bison).

### Reunited at the Gallows" (Bison).

"Reunited at the Gallows" (Bison).

The love of a girl for a man in a higher station of life is the pivotical point upon which the action hinges. He persuades her to agree to keep the ceremony secret, and then hargains with the sexton for a muck marriage. The minister worms the secret from the sexton, and disquising silmself as the sexton, performs a valid ceremony. (Singe license is asked in regard to the marriage permit.) Presumably a few days later, the man writes the girl that she must not disclose her secret, threatening her life in the event that she does. A meeting is shown, and when he raches to give his consent to her making the marriage public, she joins a band of gypsies, conveniently dropping the note he has written her, her veil and closk for clews to the police. The man is convicted and about to be hung. A quick change of seene shows her at the gypsy camp. She reads a headline to the effect that "Joe Clogers" is to "pay the pensity of his crime." This headline is not in newspaper style, and acarlesspess which lessens the value of the picture. A dive in a buggy to the prison is well done, and the girl arrives in the nick of time. Tried and Condemmed," has "Condemmed'." has "Condemmed'." has "Condemmed'." has "Condemmed'."

specied wrong.

"A Bad Case of Grippo" (Phoenix).

A plano tuner and a physician have their
"tools" exchanged. A film along comedy lines is
the result. Considering the recent productions
of this company it shows an improvement. It
is about 500 feet in length, and "July 4, 1910,"
is on the same reel.

MERRY.

"July 4, 1910" (Phoenix).
On a split reel with "A Bad Case of Grippe" is shown a comic idea of the Johnson-Jeffries fight to be held next year. It is a clever burlesque, founded on a timely topic. The picture is MERRY.

# "Gambling with Death" (Vitagraph).

"Gambling with Death" (Vitagraph).

Coffins, corpses and open graves figure prominently, very cheerful for "animement." The Vitagraph keeps going hack to the French Revolutionary period, and in this instance pletures revenge and hatred because a girl will not marry the man. He joins the Revolutionists, heads a mob which attacks the house, and to save the father (or presumably to save him) feigns death when the mob enters the room. There is a priest on hand with much ecremony, which the actor who plays the part knows nothing about; candiles are brought forth, and what is presumed to be the rites of the Church for a dead man are performed. Then a coffin is brought in, the "corpse" is placed therein, carried out to a cemetery and left by an open grave. The daughter hastens to be seene. When the coffin is opened the "corpse" is found to be a corpse indeed, for he has smothered to death. The girl faints. The whole finm is disagreeable, neither based upon or carried out slong lines which should be pletured under the guise of "entertainment." Goodness knows that many films with the absence of collins and corpses, rata and sankes are tough enough to look at without intruding such mughensant reminders as these.

WALT.

## PRODUCERS' BATTING AVERAGES

	Recls.	Good	Pairs	Poor.	Per cent.
KALEM	1	1	0	α	1.900
ECLAIR	1	ì	il	0	1.000
EDISON	1	1	O.	0	1.000
PATHE	2	1	2	1)	.500
IMP	1	0	1	0	500
CENTAUER	1	.,	1	0	.500
GAUMONT	1	- )	1	0	500
BISON	1	0	1	t)	500
PHOENIX	1	U	1	0	.500
VITAGRAPH	1	0	0	1	.250

Where the averages figure the same the order in which the firms are given indicates the relative values.

# NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Otis Harlan and Co., Fifth Avenue. Michael Fitzgerald and His "Juggling Girls," Fifth Avenue.

Howard and Collinso Trio, Fifth Avenue.

"La Danseuse," American.

Boyd and Gilfain, American.

Lorals and Assistant, American.

Wallace Galvin, Hammerstein's.

Barlow's Dogs, Plaza.

"Done." Fulton.

Hetty King.
Male Impersonations.
30 Mins.; One and Four (Parlor).
Colonial.

In all lines of vaudeville endeavor there

is usually a standard of comparison. For male impersonations Vesta Tilly is the standard. To those who have never witnessed Tilly's act Hetty King will linger in memory as the acme of the art of male impersonations. Like Tilly, Miss King hal the knack of gathering in her audience and carrying them along entranced. She is a wonderfully elever woman, artistic to a degree and the Colonial audience heard her with delight and applanded her "big number" with such fervor that the pretty speech Miss King made was apropos-remembering that stage speeches are so frequently a needless infliction. "Beside the Seaside" served as a worthy opener, giving the singer opportunity to represent three different types of men. "The Naval Officer" brought her into view at its finish as a neat dancer, with lithe and graceful step. A white suit served for the opener and the gold-braided uniform of England's navy was on view in her second song. Her dress for the third, "In the Park," was a one-button cutaway, doubtless the envy of every man who looked at it. These three songs were of the lightly comic type and her fourth effort, "My Birthday," also started off blithely, as depicting the joyous spirits of a youth coming then into his majority. For this song the scene was shifted to a parlor set, Miss King appearing in full evening clothes of immaculate cut and cloth. An interlude after the opening verse of the song served to introduce a monolog of some little length, telling of the father so well beloved, introducing an envelope the contents of which paved the way for a ring at the telephone to develop the tragic fact of the parent's "accidental" death. The letter had told how the father had over-speculated with bank funds, and the telephoned news of his having been shot brought the tense scene to its climax. The concluding chorus was "spoken" with feeling and intenseness and the song entire gave an enlightening index to Miss King's artistic scope. For an encore, heartily demanded after four curtain calls, she changed to a sailor's suit and sang "I'm Going Away" (the favorite on her last visit), a ditty which tells of a youthful Lothario who is glad to be sent to sea to escape his manifold sweethearts. Of the half hour consumed, probably half was devoted to making the changes. In this Miss King has not the speed which might be wished for, but she rewards the waits delightfully, wearing her clothes "manfully," and her dancing (also displayed in her encore number) is an accomplishment indeed. Walt.

# NEW AGTS OF THE WEEK

W. J. O'Hearn and Co. (6).

"A Romance of Killarney" (Musical Drama).

20 Mins.; Full Stage (Special Set).

This is an old-fashioned Irish drams in tabloid. The special set gives it the atmosphere of a "production" and the lighting adds to the effectiveness. The conventional villain tries to entice the heroine away from home; but her brother is present to remind her of her duty and, by his songs, to thwart the designs of the wicked man. O'Hearn has the assistance of as sweet a colleen as Ireland ever turned out, blond and beautiful in the old-fashioned dress which the Eileens and Noras of Celtic plays invariably wear. Three children contribute more of the typical Irish drama and at the end of the piece a "vision" shows the mother and daughter framed at the back of the set. O'Hearn may have been suffering from hoarseness last Friday night at the Lincoln Square. for it seemed quite an effort for him to get through the songs. He has the appearance of a real Irish hero, dresses in knickerbockers and long black coat with the lace front, long the standby of heroes in Irish plays. He clings to stage tradition, sends the villain sprawling with a good punch delivered at the right time, and uses sarcasm for humor all the way. Interest is maintained throughout and the production as a whole constitutes entertainment of a class not common among Walt. the "small time" houses.

Granville and Rogers.
Songs, Talk and Dancing.
17 Mins.; One.

Granville and Rogers might just as well cut the talk and make it songs and dances, unless they can secure a quantity of vastly better material. In this case it seems as though it would be foolish to try, for the pair have in their singing and dancing material enough, if properly worked out, to make one of vaudeville's most valuable acts in "one." Both men have excellent singing voices, and they sing together beautifully without using parodies. They don't need that sort of thing to put them over. It is simply selections and arrangement. The present numbers will do nicely, but they can improve them. The dancing is of the best. It is all done with soft shoes. The comedian does an eccentric dance that is there with sny. This is where the rearrangement should begin. The "yodle" finish may be all right in the Bronx, but not in other New York houses, where they will find the returns not so big. The big dance thing is what should do for the finale. The boys make a capital appearance. The "straight" could improve his sack suit. He wears very nobby evening dress later on to balance. The comedian has an eccentric suit that does nicely. Granville and Rogers can go into any New York house now and make good, but they should not let this satisfy them, for the boys are capable of going much further than their present offering allows.

Adelaide Keim and Co. (2).
"Billy's Sister."
21 Mins.; Full Stage (Interior; Special Set).

Adelaide Keim's Harlem stock favorite

reputation has evidently extended to the

Bronx, for she seemed well known to the

good sized audience Tuesday evening. In

the more numerous places where Miss

Keim is not so popular it will need something better than "Billy's Sister" to "make" her go over for general vaudeville use. The piece was written by Una Clayton. It is a conglomeration of cheap melodramatics, stilted action, unpleasant lines and situations, withal built around a theme worn threadbare on the stage. Billy is employed in a stock broker's office. He is only eighteen and doing wonderfully well for a boy of those tender years. Billy "stays out nights," has a leaning towards drink and is on speaking terms with a French soubret. All this takes money. Billy cannot travel this fast on his salary. So Billy forges his boss' name for \$1,000. While in a fever worrying over the result, his sister (Miss Keim) arrives. She "gets" the transaction, but not until after meeting the boss, in whom she recognizes a villain and a sweetheart of her youth. It seems this boss was a nice little fellow and he loved the sister, but he had a wife so couldn't marry her. Sister being a nice girl, the only thing to do was to keep the married portion of his life a secret, and have sister run through a mock marriage. You can realize sister's predicament. Her brother is in the hands of the man who would have wronged her because he loved her. So she says she forged the check. The scoundrel, however, sees through the game. He agrees to let up on brother if sister will go away with him as his sister. "Sister" is in the title of the piece, and there must be a sister no matter what happens. Here the brother, learning what the scheme is, denounces his boss. Sister shall not give herself away, even to uphold the family honor. The boss exits here, taking a newspaper with him. The paper is important, for without it the piece could not end. Upon returning he shows sister an article which states that his wife died over two months ago in London. With no cable across the Atlantic, it only takes the Lusitania or the Mauretania about six weeks to make the trip, with the wind favorable. When sister learns that wife has had the common decency to croak, she finds she still loves the villain. So they go away as man and wife, and she isn't the sister at the finish after all, though Billy is still her brother. To the successful one who fathoms the piece, Miss Keim will very likely make a present of the sketch. Vaudeville would ordinarily welcome Miss Keim with open arms. She is good looking, has style, can wear clothes and, besides, is a very clever actress. But there is nothing in "Billy's Sister" to bring forth her good points. The two men who assist the star cannot be blamed if they didn't seem to meet requirements, for both had roles that could never be played to satisfy a vaudeville Chas. A. Leder and Co. (2). "The Cobbler's Christmas." 20 Mins.; Four. Fifth Avenue (Dec. 12).

Chas Horwitz has written a plain sketch, without complications, but brimful of human interest. Chas. A. Loder, with his perfect German dialect, plays the sketch faultlessly. Ruby Lytton and William Lamar assist him in a minor way, essential though they are in bringing out the 'heart interest" with which the piece fairly teems. The old cobbler, his wife and two little daughters dead, and deserted by his son, finds himself on Christmas Eve following his old practice of hanging and filling up the girls' stockings. His neighbor, Mrs. Scannell, comes in for a friendly call and promises to return with a plate of soup for his delectation later on. The new landlord arrives to inquire about the rent. The cobbler is working at his bench. As he works he recites the story of his loneliness, refers to the stockings which hang behind the stove, and recalls the earlier years before his boy left home to go with a circus. He has not seen him since, but in the logic of sketch writing the new landlord is his son, come to bless his declining years with the plenty of this world's goods he has acquired during the years away from home. As they are leaving for a big Christmas Eve dinner Mrs. Scannell returns with the soup, and the sketch closes with a laugh when the cobbler says with disdain, "Soup! What do we want of soup? We're going out to have some warm champagne on ice and a big dinner." Mr. Loder plays with feeling (without over acting) a role which a less skillful player might lose all hold upon He holds to the character without deviation and avails himself of every trick in the art he has so thoroughly mastered in scoring his points. The Fifth Avenue Sunday nighters gave him six hearty curtains after listening with close attention.

Walt.

Silent Tait and Aimee. Eccentric Novelty Act. 12 Mins.; Full Stage. Plaza.

Naturally rotund and "eccentric" ap pearing, evening dress serves well as Tait's costume. Very early he "produces" from a cabinet set in the centre of the stage (demonstrated to be apparently empty) a pretty girl (Aimee) as his assistant. Then Tait rambles through s routine of many tricks, burlesque magic. juggling, real magic, billiard ball and card palming, doing in all probably two dozen different things. The stage is filled with "prop" trees, stands, figures on springs and a wilderness of objects before his act finishes. The stage hands of America will never vote for him for President. The girl does some tricks during the act and for a finish Tait "produces" the geese typical of Chinese conjurors, wearing a Chinese costume after the approved fashion. To all his work he lends an attitude of clumsiness, but nevertheless every trick he does is accomplished with dexterity and dispatch. There is not much comedy in spite of many signs and contraptions which are worked with laughter in view. Anyhow the audience is too busy wondering what Tait will wander into next to think much about laughing. He is the busiest twelve minute actor on record.

Heeley and Meeley. Comedy Acrobata. 10 Mins.; Three (Special Drop 8); One (2). American.

Heeley and Meeley have been abroad for some time, years. They are acrobats and dancers. In their reappearance at the American this week a special drop at the opening in "three" presents the interior of a stable, with two tramps asleep in the hay loft. To convey them to the floor beneath a beer keg automatically elevates itself and drops again slowly. Whether Heeley and Meeley used this before Ed. Bixley did a couple of years ago or so is not known. When Bixley employed it as a bit in a burlesque show the team were in Europe. The opening now may be the same as employed by them before leaving the States. It is slow with dialog until the shorter man performs some ground acrobatics on the eccentric order which were so well liked that on "No. 2" Monday evening before an audience, anything but a real one, the act received a regular encore, closing with a rather good duet dance after the taller man had informed his partner that Buffalo Bill has a better show than Jack Johnson.

Joe Cook. 12 Min.; Full Stage. Hammerstein's.

A doer of many things is Joe Cook; some done well, some indifferently, but nor : badly. Hoop rolling, club juggling, dancing, crayon drawing, magic, a slack wire performance and globe rolling up an incline and down a flight of stairs introduced in bits constitute the act. The feat of globe rolling serves as the finish and gets the most applause. Through the act wanders a man in blackface, not mentioned on the program. He is placed there for comedy purposes probably, though the comedy doesn't appear. Opening the show at Hammerstein's was no enviable task Monday night with the rain holding an audience back until a late hour. The best work in the act is Cook's club juggling and more of it would be gratefully considered. The act has been considerably reframed about since it last appeared around here.

Caulfield and Dunn.
Singing and Talking.
15 Mins.; One.
Columbia.

This team works along robust comedy lines, with much noise and clatter. They make great headway with the woman's iaughing, the imitation of a hearty laugh being finely put over. They use two chairs, drawn to the center of the stage, bringing on their suit cases as though traveling. They extract many laughs while trying to find out each other's occupation. The songs are of the lively type and the whole act along careless (but well liked) lines of eccentric comedy. The man and woman have a share at the comedy. neither one working straight at all times. In this manner the laughs are divided and more frequent, making for the act as a whole a better impression than 'though only one essayed the comedy. The act was greately liked at the Columbia, going better than acts of this style usually do at. Walt. that house.

Joseph F. Sheehan. Songs. 11 Mins.; One. American.

Joseph F. Sheehan is "America's Foremost Tenor," according to the American program. Mr. Sheehan has been an operatic singing star of note, and is appearing in New York vaudeville as a single singing turn for the first time at the American this week. Mr. Sheehan apparently enjoys some personal popularity, and sang three songs. Two were "Those Enduring Young Charms" and "Wearing of the The singing was pleasing, but whether it is Mr. Sheehan or anyone else the lot of a single male songster, dressing and singing "straight" in vaudeville, with nothing else, has been, is and will be a hard one. Even Caruso with his name and troubles would be up against it. Mr. Sheehan unloosened three songs in eleven minutes. A larger crowd would have made the applause sound more voluminous, but it's doubtful if a capacity house would have demanded more of him.

Sam Mahoney.

"Arctic Swimming" Act.

15 Mins.; Full Stage (Special Set).

Fifth Avenue.

Ice water, a sturdy man swimming among cakes of ice, a display of physical culture exercises, a set of Arctic scenery -fine in July! The act is divided into three sections-scenic and light display while Sam is under water; physical culture, and swimming among the cakes floating in a tank, with a mirror behind it. The curtain rises upon an Arctic scene and the lights display a replica of the Aurora Borealis. Sam comes through the ice water like a Hippodrome mermaid. While sitting on a cake, he explains and illustrates how he became a human walrus. Then Sam moves about, juggling and pushing the ice around while he swims or treads water. He is in or under water about nine minutes. There was no indication of anyone in the audience envying him the job. It is purely a "sight" act, novel enough in a simple way, but one to which the audience didn't warm up much.

Madison Square Four. Songs. Fifth Avenue (Dec. 12).

Three of the men dress cleanly and with becoming effect, but the "comedian" is altogether out of place, made up as a cartoon of a Hebrew. His ideas of comedy are as indistinct as are his ideas of a "joke"-the single routine of talk which is introduced during the act being anything but humorous. There is no occasion to attempt any talking; the number is essentially a singing turn and the quartet will profit better if they will dress their "comedian" in keeping with the other three men and stick closely to songs. There are not many laughs in making faces and runing out the tongue; but there always has been and always will be a market for a foursome of singers who can really sing. There is harmony in these voices and the bass puts over a solo with splendid effect.

Trumbull Sisters. Songs.

13 Mins.; One.

The Trumbull Sisters receive such a good start with a "rube" number that it is all they could do to follow the pace set so early. The number has a funny line near the finish that is sure of a laugh and as put over by the girls becomes almost a scream. Each attempts a number alone. This is where they weaken. "Bon Bon Buddy" at the finish might be changed for something more up to date. If the sisters can dance, they should. The girls look well and make changes for each number. If they can secure a couple of more numbers equal to the opening one, they should be able to land right. Dash.

Wayne and Melville.

Dancing, Talk and Songs.

15 Mins.: One.

These two young women dress in a sort of "athletic girl" costume, all white, becoming their type extremely well. They are both blessed with a more than ordinary good looks, and lend a snap and dash to their work which builds it up splendidly. The comedienne is of the lively sort. Her companion does the "straight" work to signal advantage. Opening with a "college" song they go into an interchange of comedy patter which is, for the most part, new and holds many laughs. The talk consumes the major part of the time, but is so well handled that the audience does not weary. They have a graceful dance for a finish which takes them off with credit and rounds out a good act.

Lydia Myro. Songs. Fifth Avenue (Dec. 12).

The stunning physical charms with which Lydia Myro is abundantly endowed helped vastly in the respectful interest the Sunday night audience bestowed upon her singing. While she has a clear and pleasing voice, there is nothing vocally to remove her very far from the average ballad singer. She gave but two songs-"Comin' Thro the Rye," and a negro lullaby. The applause savored more of politeness than enthusiasm, but for the handsome picture she presented in a pure white gown with low neck and short sleeves there was nothing but intense admiration. The Sunday audiences here are not over enthusiastic, and opening the show may have been a position which denied the singer a stronger tribute of applause. Walt.

Olio Quartet. Musical and Singing. 18 Mins.: Full Stage.

There is a vast amount of good entertainment in the act these four young men have arranged. Banjos, guitars and mandolins are played with the piano as an accompaniment. All four sing at various times, backed by the stringed instruments and sometimes by the piano. One of the boys has a song at the piano under the spot light, particularly well received. They all go at their work with a vim which works out a snappy effect greatly to the best advantage. All have good voices, play the various instruments with enough ability to pass, and round out, with their singing, an entertaining interlude. Placed right they should have no difficulty.

Ergotti and Lilliputians. Acrobatic, Full Stage. Hammeratein's.

Ergotti is an adept at "Risley" work and the two Lilliputians who appear with him present a clever routine of acrobatics and head-to-head balancing. The act is well presented, works fast and makes a strong appeal upon the skill which is displayed in every trick. The "Risley" work is particularly well done. Toward the close, the Lilliputians mount two high on the man's feet and in the "throw" the lower one is discarded, the top mounter being caught on the man's feet. A particularly clever bit is the "drunk" assumed by one of the little fellows while mounted on Ergotti's feet. The act has many salient features of merit and closed a long bill at Hammerstein's with everybody at attention. Walt

17

Ted and Kate Gibson.
Songs and Talk.
17 Mins.; Full Stage and One.

There is a bit of a plot to the offering that Ted and Kate Gibson are using. It commences a comedy but soon drops into a series of character songs. The idea is hardly new. They come into the bare stage arguing about giving a whole vaudeville show themselves. The girl does an "Ain't It Awful, Mabel" soubret, getting some of it over and missing about as much. The man in the opening does little but "feed" the girl. The bare stage pertion ends with a travesty drama, somewhat amusing. The girl then comes into "one" with a comedy song of the Vesta Victoria type, doing fairly. Later she sings a "Saleslady" number, on the order of Irene Franklin's "Waitress," out of which she secures a great deal. The man is used in this as a floor-walker. In the spotlight Ted recites one of those pathetic story songs in a very good looking evening dress. The suit should be retained, but the number not. The couple did very well at the Majestic. In houses of this class they will continue to do so. If Miss Gibson can carry her characters a little further they should advance. Dask.

Kyle Guerney and Co. (1).
"Her Western Lover."
18 Mins.; Full Stage.

The honors fall about even between the man and woman in this sketch. Mr. Guerney "doubles" the girl's sweetheart and the western hero, whom she has been pledged to marry without having seen him. The girl has much explaining to do, making the opening practically a monolog. When her Reginald calls she tells him that their engagement must be broken, for her father has a cowboy for her to marry. The young man takes his medicine, apparently, but returns disguised as the westerner and proceeds to make the girl tired. After, he stands disclosed as "her Reginald" and she is glad of it. The players make the most of the opportunities, which at best, are limited, for the sketch contains little of value as a medium for the display of much histrionic talent. Moreover the idea is ever so old. It barely passes muster.

(Continued on Page 19.)

# UNION BILLPOSTERS HOLD THEIR ANNUAL CONVENTION

# Circus Managers Again Sign the Agreement At Most Peaceful Meeting the Alliance Has Ever Known.

Chicago, Dec. 15.

The International Alliance of Billposters and Billers held a convention at
Indianapolis last week and the circus
agreement for 1910 and 1911 was arranged.
It is practically the same as in effect in
1909 with the exception that the billers
receive a \$5 a month raise.

The agreement was signed by representatives of the Ringling, Barnum & Bailey, Forepaugh - Selis, Hagenbeck - Wallace, Sells-Floto, John Robinson, and Louis E. Cook, representing the Two Bills, sent word that he would do what the rest did. Charles Ringling was at Indianapolis. W. E. Franklin, representing the Sells-Floto, was also there, as was-R. M. Harvey, representing Hagenbeck-Wallace, and L. H. Heckman, representing the Robinson show.

The new officers elected by the billers are: President, George W. Lowery; secretary, William McCarthy; treasurer, Harry Jones; sergeant-at-arms, A. G. Ruhlin, and chairman board of trustees, George Ellott.

The next convention will be held at Buffalo.

During the past season the relations of billers and circuses were very pleasant. Only two complaints were made against the circuses. Three billposters from St. Louis had a bill for \$2,100 against Sells-Floto, claiming they were not called to come with show. This was so ridiculous that the grievance committee threw it out. John Hester, of Cincinnati, had a bill of \$418 against Hagenbeck-Wallace, which was also thrown out.

It was the most harmonious convention ever held by the billers.

# PRESS CLUB'S OPENING.

The New York Press Club had a "house warming" during the latter half of last week, dedicating its magnificent new building at the corner of Spruce and William Streets. The denizens of Park Row assembled with their wives and sweethearts for three nights of revelry.

President John Hennessy was the first man to speak in the new building. R. G. Knowles was the second, and because of an interruption in the routine of specially engaged talent, Maj. John M. Burke was the third person to entertain the assembled throngs. Whether Buffalo Bill is in Cody or on the road the Major never forgets him, and until the regularly engaged entertainer appeared on the scene he told of the brightness of his never-waning star and, as usual, "put it over all" the other press agents.

# BAD OUTLOOK FOR "GRAFTERS."

Chicago, Dec. 15.

"Grafters" are worried a little about next season and are afraid they won't find any place to "drop," as most of the circuses in 1910 promise to be "clean."

The "business" has not been a very prefitable one in recent years.

WILL COXEY GO BACK?

Chicago, Dec. 15.

Willard D. Coxey, at present one of the press agents of the Boston Grand Opera Co., is in Chicago and while it may not mean anything in particular there are many who wonder if he is here to arrange with the Ringlings to replace James J. Brady with the Ringling Show.

Brady announced his permanent retirement from the circus field when he recently joined the Whitney Opera House as press representative, and as somebody must be engaged to succeed him it would not surprise anybody if Coxey returned once again to his first love, the Ringling.

### A LIST OF ANIMALS.

Chicago, Dec. 15.

The Ringlings have purchased a number of animals for the Ringling and Forepaugh-Sells menageries next season. They are expected to reach Baraboo, Wis., some time next month. For the Forepaugh-Sells show there is in this collection a herd of performing elephants which works with a troupe of ten trained dogs, eight Siberian camels, two zebras, a gnu, a white-tailed gnu, a tapir, a pair of Indian Ilamas, a pair of blossbuck, a waterbuck, three leopards, two spotted hyenas, a giraffe, three Russian bears, two striped hyenas, three dozen monkeys and apes.

For the Ringling circus there will be in the collection two giraffes, two spotted hyenas, two striped hyenas, two zebras, a female lucoryx, three dozen cage monkeys.

These animals come from Carl Hagenbeck, at Hamburg, Germany. The two pair of spotted hyenas will be the only ones in this country. The zebras for the Ringling show are of a kind not exhibited here with the exception of a pair with the Barnum & Bailey show.

# "TODY" HAMILTON, INVENTOR.

Last week R. H. ("Tody") Hamilton came to New York from his home in Baltimore on business concerning a series of patents which he controls covering inventions which he has been largely engaged upon since retiring from the circus business. Tody is organizing a company to back one patent in particular which concerns an appliance for an air brake which the Westinghouse Co. has endorsed as practicable and desirable.

He visited several of his old friends among the newspaper men who formerly handled his "copy" as chief press agent for the Barnum & Bailey Show when James A. Bailey was in control. To one of these men it is said he intimated that the present Barnum & Bailey management had signified their desire to have him handle a special campaign of newspaper\_publicity for the show when it comes to the Garden next spring.

ELEPHANT, 100 YEARS OLD, DIES.

Evansville, Dec. 15.

The Norris & Rowe Shows, in winter quarters here, have lost their big elephant, "Princess," who died Monday at an estimated age of more than 100 years. The elephant was once the property of the Barnum & Bailey and Ringling Bros. Shows, and was at one time in the Philadelphia Zoo.

Chicago, Dec. 15.

Tomash, one of the Ringling elephants, was injured at winter quarters at Baraboo, Wis., recently, being crowded in some way by another bull. Tomah's ankle was sprained. He now has it bandaged up and his weight is supported by a swing. At night the keepers place a large bale of hay under and a tub in front of him, upon which to rest his head. By leaning his heavy body against the brick wall with these props, Tomah manages to get a little rest.

### HAS "TWO BILLS" PROGRAM.

The firm of I. M. Sothern & Co. will publish the program for the Buffalo and Pawnee Bill Wild West next season. This privilege has been held by Joseph Mayer for several seasons, but now that Maj. Gordon W. Lillie is in command he has shifted to Mr. Sothern, who formerly published the program for the old Pawnee Bill Wild West.

Sothern will also publish the programs for the Hagenbeck-Wallace Shows, Miller Bros.' "101 Ranch," the John Robinson, Norris & Rowe and the Gollmar Bros.' Circuses. Mae Barry, who was formerly Joe Mayer's stenographer, has gone with Sothern in a like capacity.

### OLD HEADS RE-EMPLOYED.

The Ringling Brothers have re-engaged most of the heads of departments who held over with them from the old James A. Bailey days, for the next Barnum & Bailey season. John McLaughlin, train master; Dan Taylor, master mechanic; Tom Lynch, boss hostler, and Arthur Graves, boss property man, are among the old timers who have been able to conform to the Ringling methods with entire satisfaction. Such was not the case with Geo. Conklin, boss animal man, and "Doc" Elliott, superintendent of ring stock, who failed to last out their first season under the Ringling way of doing things.

# LOOKING FOR FEMALE TRAINERS.

St. Louis, Dec. 15.

George W. Rollins from the "101 Ranch" is looking for three young women to spend the winter at the quarters in East St. Louis where the show is for the cold spell, and to learn to subdue wild animals while there.

## JEPTHA GUINN KILLED.

Jeptha Guinn, said to have been at one time a circus clown, was run over and killed last Saturday by a dummy engine at Big Stone Gap, W. Va,

Tim Keeler is back in town for the winter after a season with the Yankee Robinson Shows. He says that Fred Buchanan will put the show in better shape during its winter at quarters in Des Moines and will increase its size for next

# A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)
(The twelfth of a series of Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., Dec. 14.

Dear Mike:-

Yours received whereof you ask when I want Welter and Smax to come back and I want to say right here I don't never want them. I told them when they was here that they could come and act for me any time, but I tell everybody that because you said I must be jolly with the acters. I had a spat with them about a barrel when they was here. They wanted a barrel to use in their play so I got one and charged them forty cents for it when I paid them off. Then Walter took the barrel out in the alley and broke it up.

Acters want an awful lot of fool things anyhow. Lowney and Gunther, the sister actresses, that's here this week wrote in ahead of themselves and wanted a maid. There is a lot of old maids up in the north end of town but I was afraid they was too finicky to have around a theatre stage, so I got the Swede girl that works for Mrs. Gastric to come over. The sister girls put on three or four suits of clothes at once which was fastened with strings instead of buttons, but it seems the Swede girl got kind of mixed up and pulled the wrong string which yanked off all four suits at once and left them with no clothes on at all and they couldn't go on with their part.

Ed Octave, the comic feller, said he couldn't act without a piano on the stage so I borrowed a second-hand one from the music store. They wanted to charge me five dollars to haul it so I hauled it in my own wagon and will deduct five dollars from Octave's wages Saturday. The troupe of monkeys is first rate but they cost ten dollars more than the other ones that was here, which is some more of your carelessness. Allegro and Brisk have a house with a lot of flaps and shutters which they jump through and hit each other with buckets and clubs. They made a dive through one of the windows last night and landed in the middle of the troop of monkeys and got snarled up so bad they had to stop the show till they got them sorted out. The Operatical trio of two men and a woman yelped out a lot of tunes that nobody ever heard of. They had a lot of spats with the fiddlers because They brought a scenery jail along with they kept tearing loose in the wrong place. them and one sung outside to someone in side.

The newspaper man says the show this week is needy ochre, which I suppose means it has a yellow streak in it. The Ladies aid Society is havin a benefit show at the Oprey House this week which I suppose will keep away some of my customers. This reminds me to ask, how can I have a benefit without the acters knowin it is for me. Acters always work for nothin at benefits and I would like to fix up one for every week. You could hire acters for five days and one benefit and it would make the shows a little cheaper. Let me know about this.

Adam Sowerguy, Manager.

# **OUT OF TOWN**

(Continued from Page 17)

R. A. Roberts.
"Cruel Coppinger" (Protean).
38 Mins.; Full Stage (Two Scenes).
American, Chicago.

The opening scene is a furnished apartment with bedroom partly in view on the right. The story is of the Jekyll-Hyde type. Cruel Coppinger is a murderous pirate, who has been living a double life. He falls in love with the daughter of Sir Clifford Ross, who some time previous had wrecked the pirate's ship killing half the crew. On this occasion he recognized the pirate as his daughter's sweetheart, and the first scene shows him in the pirate's apartment accusing him. The pirate makes a plea for the hand of his daughter, promising to lead an honest life. Ross becomes angry and drawing a revolver shoots at Coppinger who mysteriously disappears. Ross leaves the house with the declaration that he will inform the authorities. The scene takes place at a table, the stage and house absolutely dark, a strong spot light thrown on Roberts from the left of the stage. One character is shown seated at the table, the other standing. It seems that Coppinger had disclosed the secret of his dual life and love affair to Red George. his lieutenant, whose brother was killed in the wreck of the pirate brig. Kate Ross returns Coppinger's love, ignorant of his life. The pirate's brief taste of love is bothering his conscience. He has about decided to reform when notified heavily laden vessel was due to pass a given point that night. His lieutenant threatens him with death at the hands of his band if he fails to join them in the looting. Coppinger summons his will power to assist him in resisting the temptation, but angered by Ross' action and fearing his associates, he finally becomes the outlaw again. Meanwhile the police surround and search the house, but he eludes them, leaving for the rendezvous. The second scene is a rockbound shore, the water in view at a distance. The effects and properties are perfect. The pirates wait for the vessel to wreck itself against the rock. They learn that Ross and his daughter are aboard. having been nicked up from their capsized yacht. Looking through a glass Coppinger sees his sweetheart kneeling on deck and praying with the sailors. He determines to save instead of wrecking them and calls to his crew for aid. They demand revenge on Ross, refusing to join. Standing on a huge rock Coppinger shoots the mutinious lingleaders and with guns directs the others in work of avoiding the wreck. Roberts has given vaudeville something new and has assuredly proven artistic Seven characters are played with the changes made wonderfully quick. Mr. Roberts was a riot Monday night. "Dick Turpin's" successor has come to O'Connor. stav.

"The Widow Brown." (Farce). 24 Mins.; Full Stage. Orpheum, Reading, Pa.

This is an enjoyable condensation from the three-act farce of same title. A company of six under the management of B. A. Rolfe present a first-class performance. When the smoothness necessary shall have been obtained in the running of the piece, and some self-consciousness on the part of several of the cast disappear, the act should prove a big laugh getter in any house.

Geo. R. Howell.

Dooin and McCool.
"After the Game" (Singing and Talking).
14 mins.; One.
Broadway, Camden, N. J.

Charlie Dooin, the crack catcher of the Philadelphia National League baseball team and one of the most popular ball players in the game, has formed a combination with James McCool, for many seasons one of the stars of Dumont's Minstrels. The date in Camden was the second attempt. Their act is still in the rough. McCool in the character of an old Irishman is waiting for his son (Dooin) after a ball game. The son enters and explains his long coming in describing a fourteen-inning game which was lost by the home team because he struck out with two men on bags, two out and a hit needed to win. There is just enough talk to introduce the principals when both sing solos. Dooin, a popular song and McCool an Irish number. McCool then sings "Kilkenny" with Dooin joining in the chorus after which the two have a rollicking "walking" song for a finish. It is on the singing that the two depend, for while McCool is a clever actor, this is Dooin's first attempt at reading lines on the stage. The singing will take them through. Dooin has a voice of good quality and only needs confidence and schooling in the knowledge of how to secure the best results. There is nothing to be said about McCool as a vocalist. He has been classed with the best singers of Irish ballads the stage has ever known, and it is not giving him too much credit. Mc-Cool has a smooth, sweet voice of rich quality and knows how to use it. To hear him sing "Kilkenny" is a treat in itself. All the act needs is "atmosphere." At the Broadway they appeared in front of a palace drop. A special setting in about "three" with a finish in "one" would help the act a lot and increase its value for vaudeville. In addition to this the act has considerable value as a boxoffice attraction, for Dooin or his ability as a ball-player is known wherever baseball is known, and it will not need much coaching to make him as good an actor as Mike Donlin can ever be. Knowing Dooin and his habits it might be suggested that he drop the cane. If he needs something to keep his hands busy, a bat will do just as well and look better. It is a good act now, will draw and ought to keep Dooin busy when he is not behind the plate, for Dooin is not inflated with the idea that he is an actor.

George M. Young.

Russell and Daverne. Contortions. 9 Mins.; Full Stage. Majestic, Chicago.

A male and female contortionist appearing as frogs have special scenery which adds to the effectiveness of opening. The stage was too dark at first performance of the week at the Majestic for the figures to be distinct, but after lights went up the act gained the attention. A trapeze swings in centre of stage upon which they perform the feats along the usual line. For a finish they stand erect and remove headgear. Careful working of the lights might make the act more acceptable, as the work of the artists is clever.

Merry.

Jos. Hart's "Snap Shots" (6). 20 Mina.; Full Stage. Young's Pier, Atlantic City.

As the case with his other vaudeville productions Mr. Hart's newest offering, "Snap Shots," has for its big idea a series of pictures or scenes with the accompanying costume changes. A song is given with each. There are five numbers. Herbert Cyril and Kathleen Franklin are "with" the act, four girls completing the cast. The first scene depicts the exterior of a Broadway shop. Two large windows are shown with drawn curtains. During the choruses the curtains are raised showing the girls first as bust models and then as full length figures. The latter step from the window and exit with the song. The second scene is that of a military camping ground. The sun is seen at dawn-just rising. In a half circle around the rays are shown the faces of the girls, probably by means of a mirrorgraph. Cyril dressed in "regimentals" gives here a short monolog with an English accent. It went fairly well and was the only talking in the act. The last scene showed all in canoes paddling in a stream. This was necessarily dark, the river glinting on a back drop. The costumes are pretty but the music can be improved upon.

I. B. Pulaski.

Surazall and Razall. Musical Sketch. 15 Mins.; Full Stage. Haymarket, Chicago.

A composer for a music publishing house is seated at the piano when a soubret enters. His preliminary talk has shown his hopes for a partnership in the firm. After she has talked a few moments he receives a telephone message that his services are no longer needed, and makes a proposition to the young woman to "double up" in vaudeville. While he shows what he can do, she has entertaining lines. He assumes a Paderewski makeup, and while she plays a French horn, provides some good comedy. Surazall's piano playing is very good. Some of his "tricks" were loudly applauded. The offering is well liked at the Haymarket. The act is carried by Surazall's work, and will be improved when Miss Razall works in a little better. The encore at present lessens the act's value instead of increasing it. Merry.

Murray and Linn.
Talk and Songs.
13 Mins.; One.
Young's Pier, Atlantic City.

From their entrance Murray and Linn were liked and they received many laughs. This was mainly because of the directly opposite types these two young men present. Linn is shaped like a human toothpick; dresses to accentuate his thinness and makes capital out of it. Murray, on the other hand, is a real fat boy. He has an excellent voice and his songs were a big feature in the act. He first gave "Wild Cherry Rag," and scored heavily. The talk was mostly handled by Linn. While the patter was silly it amused. The act closed with Murray singing "You'll Come Back," Linn joining in the chorus. It went big and the audience in-I. B. Pulaski. sisted on more.

The Hrdlickas.
Sons.
14 Mins.; One.
Wilson Avenue, Chicago.

This act has the style, essential for success on the big time—or will have it when the male Hrdlicka becomes more confident. He appears first in a natty street suit and then in evening dress, immaculate. Having a good voice, the only fault is he appears ill at ease. The young woman is nice looking, wears four beautiful gowns and has a sweet lyric soprano voice.

Merry.

Glenn Burt.
Songs and Talk.
15 Mins.; One.
Central. San Francisco.

In the customary Hebrew characterization, Glenn Burt, on his first trip to the Coast, sings all parodies, opening with one on "Rainbow," at the Central this week (Dec. 13). "Rainbow" gave Burt a flying start, which he held up with good patter well put over, and it landed him solid, the reception increasing to a regular riot when he closed with a "Sylvest" parody.

Checkers Von Hampton and "Sunbeam Girls" (4). 20 Mins.; Full Stage. Erie, Chicago.

This act will find favor on the medium "small time." The four girls are fairly good dancers and Checkers Von Hampton has appearance in his favor. He has not yet mastered the art of leaving the stage gracefully or the stager has been at fault. One of the girls does an imitation of Della Fox, and Checkers sings several songs with the little chorus in his support.

Merry.

# PAT ON BOTH SIDES.

Pat Reilly and wife are playing Dockstader's Garrick, Wilmington, this week, one of the stands on the "United time." They were last week in Williamsport. Pa., an "Independent" house, and go next week to Lancaster, Pa., to another house not booked by the United.

Their pilot, James J. Armstrong, also steered them into Kernan's Baltimore. Md., a few weeks ago and brought them right back to the Independent time the week after.

There is a prospect of Reilly securing a whole string of United time very soon through Armstrong.

# WOULDN'T STAND FOR CRITICISM.

Jacksonville, Fla., Dec. 15.

The owner of one of the smaller houses here where four shows daily are required (and a "change" for each desired) is also the proprietor of a dry goods store adioning his "Hall of Mirth."

Last week an artist asked the manager why there were no reviews on the program in his "theatre" in the local papers.

"I'd like to see them put any criticisms of my show in their papers," he replied. "I'd take our 'ad' out mighty quick."

(The advertisement referred to is about two inches in size.)

### LADY BUCCANEERS.

In "The Lady Buccaneers" Harry Strouse has a good, sensible burlesque show. It is not a "big" show and there is no "big" cast, elaborate scenery and costumes, but it is entertaining and amusing all the way through. The action is lively, the music is catchy and the costumes pretty, attractive and, above all, they are

The show is "clean," although at the Eighth Avenue a snappy line or two was in evidence, probably placed solely for this house.

"Amateur night" is a poor time to catch a show at the Eighth Avenue. It made little difference in this case, however, which is saying something for the show, for unless the entertainment is to the liking of the upper portion of the house they are inclined to treat the real ones in the same manner they do the amateurs. There is a reason for the show carrying the name it does, though the plot of the two-act piece having no mere to it than the general run. The first act shows the deck of a pirate ship manned by the female portion of the company. A shipwrecked crew of sailors are picked up and made prisoners. At the finish of the first act the vessel is wrecked. The crew and prisoners are stranded on a desert island, which gives the setting for the second act.

A very good olio of five turns divides the two parts. The comedy is first rate. Most is supplied by Joseph K. Watson, icatured with the organization. It is not tiresome or monotonous, due in a large measure to Watson's easy methods. The lack of long bits of "business," and a display of rare good judgment in introducing the numbers at the proper periods help.

The numbers are excellent. It is safe to say that no other burlesque show can brag of a set that appealed as strongly, as a whole, to a house as those of "The Buccaneers" did Friday evening.

Sixteen choristers are carried, eight "show girls" and as many "ponies." The girls are ahead of the standard for looks and their attention to dressing should be complimented.

Allen K. Foster has staged the piece well, managing to put over several very effective groupings with the girls. An Indian number in the second act was the strongest.

Marion Blake led it, and aided by the chorus made a good, fast, sparkling period. There were several others almost as good. among them, "Grand Baby," led by May Mack. A very good medley is sung by Watson and Miss Mack, "Sadie Salome." Watson puts over in this a brand new one (chatter chorus in German). It is a good idea and the "chatter" sounds doubly funny in the foreign tongue. "Lady Love," led by Helen Van Buren, was also a big winner.

The individual honors of the show fall to Mr. Watson and Miss Mack. Watson is a genuinely funny Hebrew. He is on the stage a great deal during the running of the show besides doing a fifteen-minute monolog in the olio. If Watson is doing too much it is not his fault. Dropping out of the olio might help him in the pieces, although he is doing too well with his talk and parodies to lay them aside haphazard.

Miss Mack (The Two Macks) is the soubret. What the cast lacks in principal women (there are only three) little Miss Mack more than makes up for. This is

May's first season in burlesque. From the start she can be put down as one of the best that the season has shown. The girl is on the move all the time. Her feet and hands are never still. Burlesque has produced quite a number of these gingery soubrets, but it hasn't presented one who can come within a city block of Miss Mack for dancing. It is dancing, too, not the one routine used in every number and repeated for every encore. Miss Mack is there with all styles and doesn't repeat a dance during her several numbers. With Costumes the girl never appeared in the same dress twice. She made so many changes the count was lost. The one fault in Miss Mack's work is her enunciation, both when talking and singing.

John C. Hansen assists in the comedy department. Hanson is a very good German and managed to get a laugh whenever opportunity presented itself. In the second act he pushed Watson hard for comedy honors. A little more of him in the opening act would have done no harm.

Helen Van Buren had trouble with her throat. Although putting over several songs successfully, she was plainly distressed. Judging from her efforts under difficulties Miss Van Buren must have a pretty voice. A rather elaborate wardrobe with only one unbecoming gown in the large display made Helen attractive all evening.

Miss Blake played an eccentric old maid in grotesque makeup. She injected plenty of spirit and got into things so a laugh usually rewarded her efforts.

William Harris was a very satisfactory "straight." but with little to do. The other men also only figured in small ways. Burt Mack, brought himself into prominence with dancing. His hard shoe work is a bit too noisy. He may be wearing closs that are over heavy. At any rate something is the matter for he is not securing all he should for the really firstclass dancing he does.

In the olio made up entirely from people in the pieces, Miss Van Buren sang several songs, scoring a solid hit with "Put On Your Old Gray Bonnet." She is singing it better than any one heard to date.

Hanson and Bonet got a very good start with singing and talking, but went all to pieces in the middle and then picked up strongly at the finish. That talk in the center should be bolstered up.

The Two Macks put over a lively singing and dancing turn. The pair work almost too fast.

Alvin and Kenny closed the vaudeville section with a comedy ring turn that scored strongly. The pair have several new tricks around the rings, and the comedy is first class. The comedian takes several startling falls. The act stacks up with the best in the line. Dash.

The Columbus penitentiary has a song writer and composer, Lee Mitchell, among its inmates. "Thinking of You," his latest song, has just been published in New York. As he is serving fourteen years for burglary, somebody else will have to "plug" it for him.

Jeanette D'Arville, of the D'Arville Sisters, has recovered from a severe attack of pneumonia.

Jule Delmar has purchased a home in New Rochelle, meaning a house and lot.

### BRONX.

It's a big nine-act show at the Bronx this week. The uptowner who kicks on not having his money's worth after looking over the array could never be satisfied. even in a picture show. If anything, the program runs a bit too long. One act might be taken out after intermission without hurting the bill any. Every show seems to run good at the Branx, for the audience takes an interest in it and all the acts are hits.

Ben Beyer and Brothers opened the show, and the bike brothers did extraordinarily well. Beyer has improved his offering a hundred per cent. since last seen. The riding and the comedy have both been bolstered up. Away from the tramp makeup is a good idea, even though it brought out the colored bellboy. Most of the comedy comes from the riding. One or two new tricks are shown on the unicycle, and the brothers have some capital team work.

Paul Quinn and Joe Mitchell with their one-act playlet in "one," "Lemon City," caught many a laugh. The piece is new to the Bronx crowd, and they enjoyed all of it. There is a quantity of bright lines ably handled. The "roots" were used by a couple of the following acts for big laughs.

The Three Keatons, without the aid of the younger Keatons, were a big scream. Buster improves with every show, and the youngster will undoubtedly be a better comedian as a man than he is as a boy, which is saying something. But Joe Keaton isn't a bad little comedian himself, though he will have to work on a home trainer if Buster grows much more.

Granville and Rogers and Adelaide Keim and Co. were fourth and fifth, respectively (New Acts).

Gus Edwards' "Blonde Typewriters" opened after the intermission. Anything wrong with the act cannot be laid at Gus' door, for it is dressed better now than ever, with one or two new effects. The trouble (and there is trouble) is all with the girls. They have simply turned the specialty into a posing act. It should be called "Gus Edwards' Blonde Models" (dressed). Of the six young women one only is working or taking any interest in the proceedings. She is the cute little girl with the tiny little voice. To avoid mistake, she is the only one who wears her hair plain, appearing better than any of the rest through this. It might also be mentioned that typewriters, as a rule. don't wear \$10,000 brooches down to business, even if they have them. There is more flash in this row of six blondes than there is in a Ziegfeld chorus. Johnny Stanley is working hard, doing all he can to save the ship, but the languid limousine air of weariness behind him is too much even for Johnny.

Max Gruber, with his animals, followed the blandes, and the first-rate animal offering pleased the house immensely. Gruber has put together as satisfactory an animal offering, as has been shown, and it deserves the reception given.

Cooper and Robinson followed, while Spissel Bros. and Co. with their knockabout acrobatic offering gave the bill a proper finish. The act is running much smoother than when first shown, and is now in first-class shape. There are "some" falls and "some" acrobatics shown.

### AMERICAN.

But nine acts made up the program Monday evening at the American. The difference between nime and fifteen is six. One from nine leaves eight, and eight from fifteen leaves seven. That's all simple subtraction, but the mathematician can take a whack at this: Is Pauline equivalent to seven acts, as a turn by himself, or in the running time? (The announced policy of the American is "15 Acts.")

The hypnotist is back at the American, at the top of the bill, and closing the show to as much laughter as he always derives from his comedy "scientifie" number. In the second half there were but two acts ahead of him, the remaining six taking up the first part.

Monday evening the people present hardly made a crowd. It was raining blue streaks outside, but a few straggled in until by nine q'clock you could see something besides seats in the orchestra. This did not make an enthusiastic gathering, but there were enough about Montgomery and Moore, held over for the second week, to gather in the hit of the evenwith their crazy conglomeration. One of their best bits, besides the repeated reference to "Zit," the Evening Journal expert who can review an entire program in four agate lines (and the author of the team's best song "I Want a Home"), was the short travesty on the "Hula Hula" dance of Toots Paka, just ahead of them.

It was quite funny, and recalled that Miss Paka and her Hawaiian scored the second big applause success of the night, even if they did have to close with the dance in "one." The "Hula Hula" should have a setting, at least in "two." When mentioning "muscle dancers," slip something to Toots. The girl is there with some hip movement that suggests a "cooch," without a "cooch" in sight. The previous Hawaiian music on native instruments was liked to the extent of three encores for the player, and the bass scored with a slow song that seemed to hold up the act. though it did bring the grand noise. Mr. Bass should procure either a faster selection or one not quite so familiar among the deep-chested fellows.

Opening the show was The Wroe Trio. two boys and a very, very pretty girl. There may have been thirty people downstairs when the trio danced, but they picked up a nice encore, and would have looked good further down in this week's

Terry and Lambert "No. 3" were also located badly, but pulled through quite well, with the handicap of singing "Sally in Our Alley" against them. While it is reckoned possibly by the pair to give this song a comedy twist, still they like it for harmonizing purposes, and the fun in it doesn't go far enough. Their "English Types Through American Eyes" brought forth likable character sketches, and many quick, also handsome, changes of costumes by Miss Lambert.

Junie McCree received a reception upon entering, and "Consul" closing the first part repeated his performance of last summer with some changes, which were also improvements, noticably his attempt to ride a bicycle while wearing roller skates.

Geo. Nagel wishes it known that the act he played at the Lincoln Square last week. reviewed in VARIETY under the title of "The Try Out" was not of that name, but another new one he was "trying out."

Sam Mahoney, the ice mixer, delivered a tecture at the Fifth Avenue Theatre on Wednesday morning on the physical benefit of sticking close to water. Mr. Mahoney is appearing at the house this week.

Last Friday night the Court Theatre, Wheeling, W. Va., caught fire at 11:30. "The Girl From the Golden West" company had just left after finishing the performance. The house will reopen next week.

Edna Luby imitated Irene Franklin singing "Bringing Up the Family" last week when Miss Luby played the Alhambra, New York. Miss Franklin was at Keith's, Providence, during the same period.

The Fourth Anniversary VARIETY of last week weighed 31 ounces, costing 16 cents per copy to mail to Europe and 8 cents to Canada. It was the largest special number ever issued by a theatrical newspaper.

Edward P. Sullivan, who was with "The Heir to the Hoorah," has a playlet, "Taming the Barbarian," taken from "Ingomar" with a moving picture prolog. Mr. Sullivan will show the playlet for the vaudeville managers.

Not many people are aware of the fact that Sam Scribner is a member of the Civic Society's Committee of 100, a group of representative citizens of New York who are allied in the interest of a better tocal government.

The dramatization of "St. Elmo" by Willard Holcomb, known as the writer of many sketches and popular-priced musical comedies, opens Christmas week at the Academy of Music, New York. It will stay there two weeks.

Aaron Kessler has been permitted to introduce his application for membership in New York Lodge, No. 1, Elks. Joe Keaton, Al Gruehl and Harry Mock sponsor young Mr. Kessler, who is the fellow that is at Hammerstein's

Lavina Shannon, in "Fine Feathers." commences a tour of the western big time at the Grand Opera House, Indianapolis, Jan. 30. The piece is an Orpheum Circuit production, launched by Charles Feleky, head of the producing bureau.

Billie Montgomery, of Montgomery and Moore, had a small law suit in a municipal court delaying him on Tuesday. Mr. Montgomery didn't know whether to miss his matinee performance that day or postpone the action. He postponed.

George Fuller Golden is negotiating for a London appearance in a large music hall there, a difference of salary only preventing the closing of the agreement. Mr. Golden will accept a few weeks commencing in the spring at his figure.

# NOTES



Paul LaCroix will open at the Empire, London, Feb. 28, next, for a run of six weeks, then going over the Barrasford tour for about twenty more. Paul Murray, of Morris' London office, placed Mr. La Croix, who has played abroad before.

Herbert Cyril, "The London Johnny," has brought suit in the New York Supreme Court against his wife, Charlotte Ruth Pearce-Brown, for absolute divorce, through his attorney, Maurice Harold Rose, of 140 Nassau Street, New York.

"La Danseuse," a foreigner, will make her debut over here at the American, New York, Monday. Boyd and Gilfain, also from the other side, will be on the same program, both acts booked through Paul Murray, of the London Morris

Martini and Maximillian have been booked through the Morris office for an English engagement commencing next February. Carson Brothers have also been placed by the same agency to open at Sheffield, Dec. 27. They sailed Wednes-

The heavy steel work, including the main and cantilever beams, which were delayed for some time in shipment and again on the cars, arrived on the lot of the new Miner theatre. Bronx. last week. Immediately the girders began to move into place.

Stepp, Mehlinger and King, held over for a second week at Hammerstein's starting Monday, have been engaged as one of the opening features for the Roof show, opening May 30 next. They will add a fourth person to the act by that time, if not before.

The Three Keatons have been announced by the Shuberts as members of the company which is to present "Dick Whittington." Joe Keaton says he has seen everything they have written about him save a contract. He began cancelling his vaudeville time, but stopped it.

Pete Barlow, who broke in and handled the Hippodrome (New York) elephants, has purchased the Thompson & Dundy dog and pony act, and will offer it to the vaudeville managers under his own name and control. He has been lately working it in the west as a vaudeville number.

Jack Norworth niet Corse Payton the other evening. "Where are you acting, Corse?" said Jack. "Laying off," answered Corse. "Have you been injuncted?" inquired Norworth. "Nope," said Payton. "Well, you ought to be," remarked the College Boy student of law as he ambled along.

Sullivan-Considine have secured an option on a piece of property in Hennepin Avenue, near Seventh Street, Minneapolis, upon which a theatre may be erected. If the house is built it will be

modelled as much as possible after the Majestic, Denver, and will be ready to open next sesson.

While making an exit at the Garrick, Chicago, Sunday night, Lee Kohlmar, of "The Yankee Girl," slipped and fell, suffering a compound fracture of his right leg, just above the knee. He was immediately taken to a hospital and the property man finished the show in his role. Monday night a new actor had the part.

Clifford C. Fischer, the vacillating agent, has rejoined the Marinelli office staff, probably by special request from Fischer. He has replaced Leo Maasse at the Berlin office, taking charge. S. Wollsteiner, who succeeded Maasse, will be Fischer's assistant. Maasse is in the London Marinelli branch, helping out A. Wolheim.

The judgment convicting Mrs. Ben Teal of conspiracy was reversed by the higher court on Friday last, and Mrs. Teal released from her sentence of one year's imprisonment. On Saturday Judge Foster, before whom she was tried, dismissed the indictments on the opinion handed down, the higher court having stood 4-3.

The management of the Lyric, Bridgeton, N. J., is reported to have changed with this week. Clarence Crane formerly ran the house. Mayme L. Crawford, Ralph F. Taylor and Lyda Lewis, who appeared there last week say they were obliged to divide the Saturday night receipts (\$36) to secure something on their weekly salary.

Florence Masterson, the youthful stenographer for Alf T. Wilton, surprised callers at the latter's office in the Long Acre Building early this week, by appearing in a draped empire gown with a train. In her usual short-skirted dress Miss Florence looks sixteen, but in her trailing empire she has the dignity and bearing of twenty-five.

The New York Court of Appeals, the highest tribunal in the State, last week handed down a decision confirming the decision of the lower courts, refusing a restraining order to John T. and Eva Fay, preventing a team of men from doing an expose of the "Thaumaturgy" act in vaudeville. Since the action was started John T. Fay has died.

Tom McNaughton, of The McNaughtons. is anxious to have it known that he has ceased smoking cigarettes. Tom is in the far west now, and instead of intaking the poisonous smoke, he is inhaling some breezes they don't get in England. "Swearing off" is adding weight at a rapid pace, claims Tom, and goodness knows, the boy can stand a lot of it.

With the acceptance of the new post created for him in the Orpheum Circuit Offices, Arthur Hopkins will forego the management of the Brighton Beach Music Hall next summer. His successor has not been announced. The Music Hall, which will again be opposed by Dave Robinson's

Brighton house, will probably renew its franchise for United acts during next

A fire last Saturday morning gutted the building, 1418 Broadway, occupied in part by Helf & Hager and Theo. Westman, both music publishers. The business of Helf & Hager had been carried on by a trustee in bankruptcy since the petition of the firm was filed. Westman recently started. Of all his commercial possessions, two plates at the printer's only remained out of the blaze.

When Nell Lockwood and Hazel Bryson (Lockwood and Bryson) returned to their home town, Los Angeles, at the Orpheum, 500 Elks turned out to greet them at the theatre, decorated inside and out. At the conclusion of the girl's act, the entire audience across, singing "Auld Lang Syne." If the Misses Lockwood and Bryson strike many "home towns" they will soon be in the Mark Luescher class.

During a matinee last week at the American, while Nicholson and Norton were playing "Ella's All Right." Miss Norton, who was eating bread incidental to the playing, lost her voice for the remainder of the act through one of the crumbs lodging in her throat. Although she finished, the crumb annoyed her so tears were falling when it was finally dislodged in the wings.

G. Molasso produced his latest pantomime, "Paris by Night," at the Warburton, Yonkers, last week. There are twelve people in the production lead by Mina Minar. The Warburton is the Jack Norworth theatre, and doing very well. Jack is "looking over" acts in person for it. Last week "The College Boy" drove to the Unique on 14th Street in his auto to "catch" an act. "It wouldn't do."

The other evening Dave Genaro and Harry Mayo, of the Empire City Quartet were walking along West 59th Street. l'ointing up at the window of an apartment house, Mayo said, "Gates pays \$45,000 a year for that." "How can he do it, with only 'The Three Twins' out?" asked Dave innocently. "I meant John W. Gates, not Joe Gaites" Mayo snorted. Then Genaro had to do a foot race to escape punishment.

Leo Edwards and Ed. Madden have written "Lord, How He Can Love," with a chorus reading:

"He don't know nothing about theology, Can't add two and two:

He don't know nothing about sociology, Broke when the rent comes due:

He don't know nothing about geology, Or the stars above-

Just plain, ordinary man, But, Lord! How he can love!"

At a small-time vaudeville house near Pittsburg, booked by the Gus Sun agency, an impersonator lately appeared. After his first performance he retired to the wings and remarked, "Well, even Cissy Loftus or Henry Lee couldn't make good here." "What do they do?" inquired the manager of the house. "Impersonate, like me," was the reply. "Well, I guess I had better write Mr. Sun not to book them in here then," said the manager as he withdrew. (J. Royer West told this.)

### HAMMERSTEIN'S

In spite of a downpour of rain which the wind blew in sheets around the whole surface of Manhattan Island Monday night the house filled almost to capacity when the audience was all in. They strolled along until Valeska Suratt started to close the first half, which indicated that she was the magnet and made it further evident that there would have been a monster turn-away given an even break with the weather.

In first position Joe Cook (New Acts) passed fairly well. The Two Pucks followed. Away from the grasp of Gerry they lose the charm of childhood which formerly tinged their act with interest, and now come into evidence on their merits as entertainers. Monday night, on "No. 2," they found trouble before the light house until the "Merry Widow" wrestling-dance which capped their act with a finish which brought them rousing recalls. A number of acts on the program with pianos forced the Pucks, who also have one, into the early place.

Fred Bond and Co. entered third with "My Awful Dad," but the laughs came wide apart. The warming up process worked out when Stepp, Mehlinger and King held the stage, for they gave the spectators just what they seemed to want, putting across the biggest hit of the evening. The chap who sang made old songs

Following intermission Armstrong and Clark began proceedings with a snap. The funny "slide and fall" which the blackface member of the firm has invented, was good for a laugh every time he pulled it and for the singing and piano playing there was warm appreciation. Their parody on "Carrie Marry Harry" provoked a scream for the finish in "one" but, recalled many times, they stopped right there.

"Swat Milligan," with little Vienna Bolton the shining star, got laughs for points all the way. Miss Bolton fairly captured the sketch and held it for her own.

Eighth was a hard spot for comedy talk and some singing but Smith and Campbell held their own without losing a listener. They are doing an interchange of laugh material which is right up to their standard. Preceding the pictures and going on within five minutes of eleven o'clock Ergotti and Lilliputians (New Acts) held their audience well.

Four of the nine acts on the bill had a piano. Walt.

### DESCRIBING THE ACT

Boston, Dec. 15.

The following is a sample of many letters received here by the managers of the "small time" houses from acts seeking to place their own engagements:

"Woonsocket, R. I. "Manager, Pastime, Boston.

"Dear Sir: Rice and Derosiers are looking for an engagement the week of Nov. 28. We are comedy jugglers and off the slack wire. I will give you an idea of a part of our act which lasts from 10 to 15 minutes, maybe a little longer sometimes.

"Juggling 3-4-5 balls, juggles 3 balls in back, 3 balls while standing. Keeps juggling while getting in a lying position on back till head touches the floor. Keeps juggling until he gets on his feet again.

"Does other kinds of juggling with the balls, juggles swinging clubs in all new styles, which are very difficult. Does hat and cane trick, lamp on horse whip on his chin while standing and getting in a stooping position same as juggling three balls on his back on the floor.

"Juggles three and four knives, same as balls.

"Juggles five knives and five clubs and baton club. All these tricks are done on the floor and on the slack wire, too.

"There is also lots of comedy work going on all the time, including many new and comical ones.

"We also do a talking and singing act if called upon to do so. We do our act for \$40 double.

"If you have an open date and would like our act please let me know at once. "Respectfully.

"(Signed) Rice and Derosiers,
"Comedy Jugglers.

"P. S.: No photographs."

# FREIGHTING COLORED TROUPE.

Washington, D. C., Dec. 15.

The Inter-State Commerce Commission has been called upon by one Joseph Chappelle, manager of a company of colored singers, to force several railroads to transport his troupe in two private cars on passenger trains instead of linking them in with freight trains.

In defending themselves the railroad men declared that the condition of the colored company's two palace cars was such that they could not be hauled on fast trains.

### SETTLING CANCELLATIONS.

Chicago, Dec. 15.

Harrigan and Giles, booked to play seventeen weeks on Western Vaudeville Association time, were cancelled at The Temple, Grand Rapids, last week, and have complained to the White Rats. When the matter was brought to the attention of C. E. Bray he offered the act seven weeks' work, but as Harrigan and Giles decided in the meantime to return to New York they accepted a week's salary instead. It is said that the team has twenty weeks in the east.

Leigh and Shone, who were cancelled by the United Booking Agency at the Irving owing to the house reverting to stock, settled with Washburne & Irving by accepting new time. The United is conducted by very young men who signed the contract as principals. They will not do it again.

Shaw and Sargeant cancelled last September at Joliet and holding a claim against Lew Goldberg, at that time the manager, have accepted \$25 and two weeks' work as a balm.

Lew Rose, who had a controversy with Max Weber, agreed to an amicable settlement when Walter Keefe acted as peacemaker.

Beecher and Mayo are at the Trocadero this week. They were booked there once before and cancelled. They take this week's work in settlement.

# HOPKINS' ESTATE IN COURT.

St. Louis, Dec. 15.

Blanche C. Hopkins, widow of John D. Hopkins, who died here several weeks ago, has applied to the Circuit Court to have set aside two transfers of personal property which Col. Hopkins made last August. He then transferred to a trustee \$20,000 of park circuit and realty stock for his daughters, Emma and Ethel, by his first marriage.

His first wife obtained a divorce from

Blanche C. Hopkins claims that the transfers of personal property which Col. Hopkins made to his daughters defeats her dower rights.

# OPPOSITION FOR STRAUSS.

For several years Frank V. Strauss has had what has practically amounted to a monopoly of the theatre program publishing business in New York and Brooklyn. With the exception of some of the minor theatres he has furnished the play bills for everything in the line of theatrical entertainment hereabouts.

With the start of the present season opposition sprang up in the firm of the Major-Allen Program Co., which now print for four of the Shubert theatres (Comedy, Maxine Elliott, West End and Broadway). When the Nazimova Theatre, which the Shuberts are building in Thirty-ninth Street, near Broadway, is ready to open that program will be added to the list. Next season the Major-Allen program list will run to twenty houses, it is said.

## THE UNION DID IT.

Out in Cleveland a couple of weeks ago Manager Wolf, of the Plaza Theatre, cancelled Mullay and Winzel on three day's notice. As a member of the Actors' Union, Mullally went to the Central Labor Council in Cleveland with his grievance, and last Saturday obtained satisfactory settlement of his claim.

### TRYING FOR SETTLEMENTS.

The Vaudeville Investors' Co., a land speculation scheme in which several vaudeville artists have become interested, is receiving the attention of Denis F. O'Brien, the attorney.

For several weeks now Mr. O'Brien has been working to secure a settlement for several of his clients, who are demanding deeds in return for monies paid in to the company for that purpose.

Among Mr. O'Brien's clients are Joe Keaton, with \$2,600 to his credit somewhere on the books of the company, and Billie Burke, with an account of \$3,000 paid. There are several others.

The principal promoter of the Vaudeville Investors' Co., or at least the most interested person connected with it in the effort to secure the actors' money was Will M. Cressy. Cressy is said to have disposed of all his holdings in the company before the slump occurred.

While Cressy was president of the Vaudeville Comedy Club, and during the early days of the organization of the company, it was often related how Mr. Cressy ordered a recess during the meetings, to personally solicit subscriptions for the land scheme. It is also said that Cressy remained around the club rooms after adjournment for the same purpose. There are several letters written by Cressy in evidence where he "presumed" considerably in writing to prospective or present subscribers to the stock.

In course of time Francis J. Quimby, who had been a solicitor for the company, became general manager. The proposal of Mr. Quimby's name as a member of the Comedy Club, with a motion to let down the bars which permitted only artists to join, caused an upheaval in the club at the moment, afterwards smoothed over.

A proposition lately made by Mr. O'Brien for the clearing up of all entangled matters concerning his clients' relations with the Vaudeville Investors' Co. was rejected. Several explanations asked for by the lawyer on behalf of his clients could not be secured. He is arduously pursuing his investigations, and the results are expected to shortly become public.

# **HEADLINERS NEXT WEEK**

Valeska Suratt, Hammerstein's.
Carrie De Mar, Colonial.
Dazie, Alhambra.
Otis Harlan and Co., Fifth Avenue.
Eltinge, Pauline, Grace Hazard and Cliff
Gordon (splitting top line), American.
Montgomery and Moore, Plaza.
Simon and Gardner, Bronx.
Hetty King, Orpheum.
George Lashwood, Fulton.
Bond and Benton, Greenpoint.

CHICAGO.

BOSTON.

"Phantastic Phantoms," American. Cressy and Dayne, Majestic. CINCINNATI.

Curzon Sisters, Columbia. R. A. Roberts, Orpheum.

NEW ORLEANS.
"Bathing Girls," Orpheum.
Severin, American.

Henri French, Keith's. Four Mortons, American.

# **SMOKATION**

# BY JOHN P. REED.

It's delightful to tour the country with a minstrel organisation, When the food supply comprises the choicest vegetation; When your train of Pullmans doesn't stop at every station, And your wardrobe embraces every known Broadway creation.

When at 11:45 you get no invitation To stroll around the town behind the musical aggregation, When your engagements are all of long duration, Where the theatres and scenery defy all imitation.

It's delightful, when at times you're prone to dissipation And imbibe to the extent of jovial intoxication; The manager tenders you a much needed short vacation, And pays to you, on salary day, your full remuneration.

When you enjoy week to week 'till the season's termination The heartlest approval of a swagger congregation; See your name embissoned in electrical illumination. And all the press comment meets your approbation.

Again I say (though with some hesitation)
It's delightful at each performance to deliver your oration
With impunity, and with no fear of its appropriation,
By some contemporary with a "choosing" reputation.

# **VARIETY ARTISTS' ROUTES** FOR WEEK DEC. 20

WHEN NOT OTHERWISE INDICATED.

(The rontes here given, bearing no dates, are from DEC. 19 to DEC. 26, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. E." after name indicates act is with Eurlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

Adair Art Orpheum Atlanta
adams Merk Knickerbocker B R
Adams & Alden Orpheum Oakland
Abearn Chas Orpheum Kansas City
Aitken Bros 234 Bedford Fall River
Aithen Edger Hastings B R
Alberts Lee 14 Frobel 111 Hamburg Ger
Alburtus & Miliar Paiace Plymouth Eng
Alexander & Berties 41 Acre Lane London
All Hunter & All Claude Pl Jamaica N Y
Alleu Leon & Bertie 118 Central Av Oakkesh Wis
Allison Viola Moulin Rouge B R

# ALRONA-ZOELLER TRIO

OCCUPINT ACROPATS,
Agent, PAUL DURAND, Long Acre Bldg.,
N. Y. C.

Aipha Troupe Treut Trenton
Aipha Troupe 27 Shea's Buffalo
Aiton & Ariss Giris Will Be Giris
Aivins The 801 E Wash Springfield Ill
Aivin Bres Lid Litters B R
Ames & Corbett 973 Gordon Toledo O
Ameta Paisce London Eng
Aimona Zoeller Trio 269 Hemlock Brooklyn
Aivene & Co West Middistown O
Aivarettas The Jersey Lillies B R
Aivora & Co West Middistown O
Aivarettas The Jersey Lillies B R
American Rewaboys Quartet Temple Ft Wayne
American Rewaboys Quartet Temple Ft Wayne
American Rewaboys Quartet Temple B A
Anderson & Anderson Star Torentum Pa
Anderson & Anderson Star Torentum Pa
Anderson & Fanas 8656 Getes Av Brooklyn
Andersons Four Netional Htt Chicage
Apdal'e Animais Keith's Providence
Ardell Lilliam Frivolities of 1919 B B
Arilington Four, Orpheum Kansas City
Armond Grace 810 Dearborn Av Ohicage
Arthur Mae 15 Unity Pi Boston
Atkinson Harry 21 E 20th N Y C
Atlantis & Fisk Idle Hour Bloomfield Ia
Aner S & G 410 So 4 Av Mt Vernon N Y
Auger Geo W 12 Lawrence Rd So Esling Eng
Anstin & Sweet 1653 Bway N Y
Austins Tossing Orphenm Denver
Avery W E 6606 Forrestville Chicago

Baader La Velle Trio 820 N Obristiana Av Chicage Bebe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Baker Chas Miners Americans B R
Baker Chas Miners Americans B R
Baker Harry 8842 Reno W Philadelphie
Bail & Marshail 1553 Bway N Y
Banks Duo Bresseale Temple Grand Rapids
Barkot Co Covington Ga
Barber & Paimer 617 No. 22 So Omaha
Bardas Four Idora Pk Oaklend Indef
Barrett Sisters Orpheum Les Angeles
Barron Billy Brigediers B R
Barry & Halvers Bay 7th Bath Beach L I
Barrett Richards Co Orpheum Salt Lake
Barrett Vera & Co Monroe Chicago
Barnes & Crawford Orpheum Memphis
Barnes & Weat 418 Strand London Eng
Barron Geo 2002 Fifth Av N Y
Barto & McCne 819 N Second Reading Pa
Bates & Neville 93 Goffe New Haven
Bates Will Mardi Gras Beauties B B
Benm Willis De Rue Bros Minetrela
Baxter & La Conda Bunaway & Marker B
Baxter & La Conda Bunaway & Marker B
BALES THALS CODM LE VOIL

Bayton Ida Dainty Duchess B B
Be Ano Dno 28 Anderson Louisville
Beardeley Sisters Union Rti Chicago
Bedell Waiter H & Co Proctor's Troy
Beeson Luiu Keith's Providence
Behrend Musical 32 Spriagfield Av Newerk N J
Beero Carrie Oh Xou Woman B B
Beinsel Musical 560 B 57 N Y C
Beil Arthur B 458 12 Av Newark N J
Beil Boya Trio Majestic Gelveston
Beil & Bichards 211 B 14 N Y
Beils Dencing Four Majestic Seattle
Belismontes The 112 6 Av Chicago
Bellow Heien Frivolities of 1919 B B
Bennett Bres 258 W 65 N Y
Bennett Brises 258 W 65 N Y
Bennett Lette Frivolities of 1919 B B
Beresford Heien & Co Los Angeles Los Angeles
Bernatcia Bertha Bon Ton B R
Beutley John G O H Cheeter III Indef
Benway & Mitchell 4 North W Warren Mass
Bergere Sisters Bijou Jackson Mich
Berra Mebel Apollo Berlin Ger
Bertina & Brockway Proctor's Elisabeth N J
Beverly Bisters 6722 Springfield Av Phila

# Bimm-Bomm-Brrr

Representing the "Trembene of Jerishe" and the Electrical Musical Wheels, playing for the West-ern Vandeville Managers' Association,

Electrical Musical Wheels, playing for the Western Varieville Managers' Association.

Bevins Glom Frivolities of 1919 B B Bimbos The Kendste Chicago Bindley Fiorence Orpheum Oakland Bissonsette & Newman B F D No 2 Lockport III Big City Quartet Orpheum Oakland Bissonsette & Newman B F D No 2 Lockport III Big City Quartet Orpheum Oakland Big City Quartet Orpheum Oakland Big City Guartet Orpheum Oakland Big City Guartet Orpheum B B Bissett Finiss N Y J F B B Bisset Violet & Oc Poll's Hartford Biack & Jones 290 W 25 N Y Glack & Jones 290 W 25 N Y Bisch & Leelle 8722 Bherly Av Chicage Bismphiu & Hebr Orpheum Haverhill Mass Blessings The Apolla Dusseldorf Ger Bioomquest George & Co Orpheum Denver Boises The 675 Jackson Av Bronx N Y Bonner & Meredith Oo 1853 Bway N Y Bonner & Meredith Oo 1853 Bway N Y Bonner & Meredith Oo 1853 Bway N Y Bonler & Meredith Oo 1853 Bway N Y Bwa

# BRADY AND MAHONEY

"The Hebrew Fireman and the Foreman."
DEC. 20, PROCTOR'S, MEWARK.
Oh! You Mullsu & Corelli,

Breadon Joe Ellis Nowlin Circus Branda & Derrick Hippo N Y ludef Brandons Musical Majestic Little Roc Brennan John E & Co Keith's Baltim

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Permanent	Address				
Temporary					
Week	Theatre	City	St <b>at</b> e		
<del></del> -	-		<del></del>		

CARDS WILL BE MAILED UPON REQUEST

Brenneu Sam De Vere's Show B R
Brennon & Downing Benuett's Ottawa
Brennon Lillian Miss New York Jr B R
Brianst Gnueco Di You Woman B R
Brianst Gnuecopi Oh You Woman B R
Brice Fanny College Girls B B
Briggs L C Gorton Minstrels Indef
Brighem Anna R Lady Bnecaneers B R
Broadway Boys 1558 Bway N Y
Brooke & Jeannette Sol West Bronx N Y C
Brooke & Jeannette Sol West Bronx N Y C
Brooke Harvey Avenue Girls B R
Broom & Wilmot Ti Glen Maldeu Mass
Brown & Wilmot Ti Glen Maldeu Mass
Brown & Fariardeau King Edward Halifax N S

# 5-BROWN BROS.-5

With "BROADWAY GAIRTY GIRLS,"

Brown Dick Brigadiers B B
Browning W E Convicts Sweetheart Co Indef
Browning & Lavan 895 Cauldwell Av Broax N Y
Brace Alfred Sam Devere B B
Bruces The 120 W 27 N Y O
Brunette Cycling Vanity Fair B B
Bruno Max C 160 Baldwin Elmira N Y
Bryant May Columbia B R
Bnchanan Dancing Four Commerciel Htl Chicage

# **BUCKLEY'S DANCING DOGS**

Week Dec. 20, Oklahoma City, Oklahoma.

Ennchu & Aiger Denver Colo

Bnrke Chas H Reeves' Beanty Show B B

Bush & Payser Majestic Little Bock

Burke & Farlow 4057 Herriscon Chicago

Burns & Enerson 1 Pl Boledieu Peris

Butler May Columbia B B

Butler Frank Columbia B B

Butler Frank Columbia B B

Burt Wm P & Daughter 123 W 45 N Y

Burtino Burt Al Fields' Minstrela

Burton & Burton Reeves' Beauty Show B B

Burton Courtspy@Reeves' Beauty Show B B

Burton Courtspy@Reeves' Beauty Show B B

Byers & Hermeun Majestic Aun Arbor

Byron Gieta 107 Blue Hill Av Roxbury Mass

Byrne Golson Players Matinee Girls Co Indef

Caesar Frants Co 112 5 Av Chicago
Cahn Pauline Hastings B B
Cameron & Gaylord 5968 Kennerly Av St Louis
Campbell George Hastings B B
Campbell George Hastings B B
Campbell & Berber Nuremberg Ger
Campbell & Berber Nuremberg Ger
Campbell & Brady Hestings B B
Cambells The Bell Newport News Va
Canfield and Carleton 2218 80 Bensonharet N Y
Canfield & Kooper Lid Lifters B B
Cantway Fred B 6425 Woodlawn Av Chicago
Cardia Billy Road O Scope Manimerne P I Can
Carberry & Stanton Majastic Jecksonville Fia
Cardownie Sisters 244 W 89 N Y
Carle Irving Majestic Houston
Carlin & Clark Orpheum Kensas City
Carmen Zara Trio Poll's Wilkes-Barre
Cammas & La Mar Bon 247 Montgomery Ala

# CARLIN AND CLARK

THE GERMAN COMEDIANS. DEC. 20, ORPHEUM, KANSAS CITY.

Caron & Farnum Majestic Kalamazoo Calvert Mahle Sam Devere'a Show B B

"CHRISTMAS AT HIGGINS"

Great Eural Comedy Playlet,
By Evelyn Weingardner-Blanchard,
NOW PLAYING WESTERN VAUDEVILLE
ASSOCIATION TIME.
Direction, PAT CASEY.

Carson Bros (23 58 Brooklyn N Y
Carson & Willard Olympic Chicago
Castano Watson's Big Show B R
Carter Harriet Reeves' Beanty Show B R
Celest 74 Grove Rd Clapham Pk London
Chadwick Trio Orpheum Seattle
Chapman Sis & Pick Crystal Anderson Ind
Champion Mamie Wesh Soc Girls B R
Chantrell & Schuyler Gem Lancaster O
Chave & Carma 2516 So Balaitead Chicage
Chatham & Wallace Orpheum Kingston Ont Can
Cherle Doris 23 E 99 N Y C
Chester & Grace Majestic Houston
Chevaller Louis & Co 1553 Bway N Y
Chip & Marble Proctor's Newark

# CHRISTY and WILLIS

UNITED TIME.

Chair Ray 107 Spruce Scranton Pa
Chantrell & Schnyler 219 Prospect Av Brooklyn
Clicumsiantial Evidence Orpheam St Pani
Clarke Floreste Byrnes Bros 8 Bells Co
Clark & Duffy Metropolitan Minatrels Indef
Clark & Turner Fashion Plates B R
Clark Wm Oh You Woman B R
Clarke Wilfrid Lambs Clin N Y
Clare Frances Bon Tons B R
Cleton Carlos 2554, 5 Av Nashville Teun
Clayton Drow Players Merry Maidens B B
Clayton Ethel Bon Tons B R
Cl

Clure Raymond Bennett's Ottawa Clyo & Rochelle 87 Park Attictors Mas-Cody & Lynu New York New York Indef Collins Eddle 5 Reed Jersey City N J Collinson Trio Howard K & P 5 Av N Y

# COLLINS AND HART

"LITTLE NEMO."
DEC. 20, AUDITORIUM, ORIGAGO.

Comrades Four 834 Trinity Av N Y C
Comatock Ray 7321 Cedar Av Cleveland
Conroy Le Maire Co Anderson Lonisville
Cook Geraldine 675 Jeckson Av Bronx N Y Beise
Cooper John W 119 Wyckoff Breoklyn
Cooper Herry L Imperial B R
Corcoran & Dixon Bon Tons B B

CORBETT and FORRESTER

"THE LADY LAWYER."

(Copyright Class D, XXc., No. 16,889.)

By Jack Gorman. Merris Time.

By Jock Gorman. Merria

Cordua & Meud 104 B 14 N Y

Cox Lonso & Co 5511 W Lake Chicage

Coyle & Murrell 8337 Vernon Av Chicage

Coyle & Murrell 8337 Vernon Av Chicage

Coyle Tom Hastings B R

Crane Finlsy Co Family Motine III

Cree & Co 1404 Borle Av Phila

Crees & Dayne Majestic Chicage

Croshys Oma 138 E 8 Feru Ind

Cross & Maye 1518 Hurou Toledo O

Cunningham & Marion Orphenm Memphis

Curtis Violette Majestic Cold Springs Col

Cutting & Znida 1658 Bway N Y

Unitys Musical Wintergarren Berlin Ger

Dagwell Sisters Orpheum Seattle
Dale Dottie 253 W 36 N Y
Dele & Boyle Colonial Lawrence Mass
Daley Wm J 106 N 10 Phila
Daly & O'Briem Maiu Peoria III
Dalton Harry Fen 175 Irving Av Brook
Damsel & Ferr The Ducklings B B
Darmody Hippe Huntington W va
Darrow Clyde Knickerbocker B E
Danm George Youngstown 0
Davis Edwards Green Room Club N Y
Davis Bros 4 Blandy Zanesville 0

# DAZ

DEC. 20, ALHAMBRA, NEW YORK.

DEC. Se, ALHAMBRA, MEW YORK.

Davis Belie Orpheum Portiaud
Davis W H Wash Sec Girls B R
Davis Imperial Trio Richmond Htt Ohicago
Davis Dora Ayense Girls B R
Davis Walter M Bon Ton B R
Day William Hastings B R
Day Carita Bijon Bey City Mich
Dasie Allambra N Y
De Forest Oorinue Imperial B R
De Haven Sextet Orpheum Los Augeles
De Mar Zolla Kuickerbocker B R
De Merio Circus Oarre Amsterdem Helland
De Mitt Gertrade Family Lafayette Ind
De Mont Robert & Co 1558 Bway N Y
De Vere Geo & Madeline 56 W 125 N Y
De Vere Geo & Madeline 56 W 125 N Y
De Verde & Van Crowu Portland
De Wolfe Lanier & Linton Bijou Memphis
De Wolfe Lanier & Linton Bijou Memphis
De Wolfe Lanier & Linton Bijou Memphis
De Young Tom 156 E 118 N Y
D'Arville Jesnnette Chicago Indef
D'Estelle Birdie Avenne Girls B R
Deane & Sibley 463 Colnmbus Av Boston
Deaton Chas W 418 Strand London
Delmar & Delmar Bell Circus Mexico Iudef
Deitorelli & Glissando Great Killi S I
Dehollis & Valora Variettes Terre Hante
Demonio & Belle Salem Salem Mass
Deanny Walyer Mardi Gras Beanties B R
Dekons Four 765 8 Av N Y
Dirons Four 765 8 Av N Y
Dixon Sidonne Mardi Gras Beauties B R
Dobbon Frank Moulin Ronge B R
Dobbon Frank Moulin Ronge R
R
Dobbot Wilbur Miner's Americans B R
Dobbot Frank Moulin Ronge B R
Doberty Misters Orpheum Spokane
Donerty Misters Orpheum Spokane
Donerty Misters Orpheum Spokane
Donerty Misters Orpheum Los Angeles
Donner Doris Casino Zanavillo O
Downey Leslie T Crystal Ocenamowoe Wis Iudef
Dreamers Three Star New Kenalagton Pa

The Real Novelty SEMSATION Of The Seasol

The Real Novelty SENSATION Of The Season Is the Great in the Great Is the Great Is

atre, Arctic, H. I. Pirst Open Time week of Monday, Dec. 27, 1909. JOE WCOD and PHIL HUNT, Agents.

# The Chas. K. Harris Courier

# GOETZ : HI

Singing Chas. K. Harris' "Kid" Song

# "SCUSE ME TO-DAY"

SHEA'S BUFFALO THEATRE

CHAS. K. HARRIS. \$1 WEST \$1st ST., NEW YORK. MEYER COHEN, Manager. Chicago, Grand Opera Mouse Bidg.

Du Bois Great & Co Howard Boston
Duffy Thomas H 4926 Margaretta Av St Louis
Dunbar Lew Fashion Plates B B
Dunbar Maste Bijou Tuisa Okla Indef
Duncan Harry Hunt's Hti Chicago
Duncan A O Greenpoint Brooklyn
Duncan Caroline Fashion Plates B B
Dunbam Jack Tiger Lilles B R

Barly & Laight New Century Girls B R
Edwards Fred R Bncklen Hti Elkhart Ind
Eldon & Clifton Empire Edmonton Can
Ellsworth & Lindon Biyou Flint Mich
El Cota Proctor's Albany
El Barto 2581 Hollywood Phila
Ellwood Perry & Downing 924 Harlem Av Balte
Elona 27 Pueblo Col
Bmerald Connie 41 Holland Rd Brixton London
Emerson & Baldwin Wintergarten Berlin Ger

# ECKHOFF & GORDON Agent, JAMES PLUNKETT. Long Acre Building, New York Olty.

Long Acre Building, New York City.

Emerson Nellie Bon Tons B B

Emerson Sue Empire B B

Emmett Gracie Lyrie Dayton O

Emmett & Lower 419 Pine Darby Pa

Empire Comedy Four Circus Carr Amsterdam Hol.

Empire Lillian On You Woman B B

Ernests Great Bennett'a Ottawa

Ernest Joe Mardl Gras Beauties B B

Ensos William Hastings B R

Erxleben Bert A Shootover Inn Hamilton City Cal

Erxleben Bert A Shootover Inn Hamilton City Cal

Erxleben Bert A Shootover Inn Hamilton City Cal

Erxleben Bert A Shoutower Inn Hamilton City Cal

Erxleben Bert A Shoutower Inn Hamilton City Cal

Erxleben Bert A Shoutower Inn Hamilton City Cal

Erxleben Europe Manager City Mineapolis

Everett Ruth Brigaders B R

Everet Geo Majestic Colorado Springs

Evans & Lloyd 923 E 12 Brooklyn

7

Fagan James Imperial B R
Fairchilda Mr & Mrs Family Carbondale Pa
Failardo Jos Oh You Woman B R
Fails Billy A 46 Allen Rochester
Fantas Two 211 E 14 N Y
Fay Coley & Fay Elika Club Chicago
Faye Elsie Orphenm Lincoln Neb
Feisman & Arthur Theatorium Fr Williams Can
Fenner & Lawrence 623 Ferry Av Camden N J
Ferrell Bros G O H Indianspolis
Felber Jesse Mardi Gras Beauties B R
Farguson Dave Miss New York Jr B B.

# FARREL-TAYLOR TRIO

Funniest Blackface Act in Vaudeville. DEC. SO, HAMMERSTEIN'S, NEW YORK.

Ferguson Frank 489 E 48 Chicago
Fern Ray Grand Tacoma
Fern & Mack Richmond Hit Chicago
Fiddier & Shelton Majestic Milwaukee
Fields & Coco Grand Augusta Ga
Fields Will II Schindler's Chicago
Fields & Hanson G O H Chester Pa
Fields Joc College Girls B R
Fink Henry Miner's Americans B R
Fisher Carmen Hastings B R
Fisher Carmen Hastings B R
Fisher Mr & Mrs Foll's Wilkes-Barre
Fitzgerald & Quinn Bowery Burlesquers B
Flatico Alfred Jay Powell & Cohan Co Indef

# M. STRASSMAN

Attorney, 858 Broadway, New York.
Theatrical Claims. Advice Free

Flemen William Orpheum Omaha Fletcher & La Piere 33 Randeli Pl San Francisco Flick Joe Brigadiers B B Florede Nellie Frivolities of 1919 B B

THE COMING YOUNG STAR,

EARL FLYNN
A decided hit with "Honey Babe." Who said
"Yankee Frince."
Minnespolis "Tribune"—"As good as Cohan."

Flower Dick J 1553 Bway N Y
Follette & Wicks American Zanesville O
Ford & Wesley 120 E 122 N Y
Ford & Miller 28 Brayton Buffalo
Foater Geo A 3818 E 11 Kansas City
Foater Billy Casino Girls B R
Fountain Axalea Empire B R
Fountain Florence Empire B R
Fountaine Florence Empire B R
Fowler Almeda Reeves' Beauty Show B R
Fox & Evans Girl Question Co
Fox Florence 172 Filmore Rochester
Fox Harry & Millership Sis Orphenm
Claco

Fox Harry & Millership Sis Orphenm Ban Francisco
Foy Margaret Academy Smflok Va Indef
Foyer Eddie 2148 Stearn Rd Cleveland
Francisco Willard Academy Smflok Va
Francisco Two Byrnes' S Bells Co Indef
Fredericks Musical Colonial N Y
French Henri Gerard Htl N Y C
Freeman Bros Rentz-Santley B B
Friendly & Jordan O H Xenia O
Frey Twins Co c/o Frey Evening Post Chicago
Friend & Downing 648 W 136 N Y
Frobel & Ruge 314 W 25 N Y O
Frye & Clayton Bon Tone B R
Fulicut Sit4 Sienville New Orleans
Fulton 1814 Sienville New Orleans
Furman Radie 1 Tottenbam Court Rd London Eng

Gaffney Sisters 1407 W Madison Chicago
Galles Emma Knickerbocker B B
Gale Dolly Mardi Gras Beauties B B
Gardner West & Snashine 24 Elm Everett Mass
Gardner Georgia & Co 4646 Kenmore Av Chicago
Gardner Oscar 776 St ha v N Y
Gardner Bankin & Griffin Majestic Seattle

# **GALETTI'S BABOONS**

DEC. 90, HATHAWAY'S, LOWELL, MASS.

Garra Joe G O H Pueblo
Gath Karl & Emma Majestic Dallas
Gaylor Chass 768 17th Detroit
Gelger & Walters 1274 N W 76 Cleveland
Genaro John Family Clinton Pa
Georgia Campers Fulton Brooklyn
Gerken Ed Grand Nashville
Gibson Sidney C Orpheum Los Angeles
Gilmore Mildred Wash Soc Girls B R
Gilroy Haynes & Montgomery Lyric Terre Haute
Gilssando Phil & Millie 2001 Madison Av N Y
Glrard Marie 41 Howard Boston

# Garden City Trio En Route "EMPIRES." DEC. 20, EMPIRE, NEWARK.

Glenton Dorothy Oh You Woman B R. Glose Angusta Temple Rochester

# GILROY, HAYNES and MONTGOMERY

Week Dec. 20. LYRIC, TERRE HAUTE.

Glover Edna May 223 W 44 N Y C Godfrey Henderson & Co 1558 Bway N Y

# VIOLET GLEASON

IN VAUDEVILLE.

Address care VABILLY.

# WEIGHING LESS AND WEARING LONGER

Than any of the heavy old-fashloned canvaa covered wood trunks has given the "BAL" FIBRE TRUMES a permanent place in the lead. Wood tranks can never be manufactured to weigh as light as fibre trunks, because they need too much iron, the and sists to strengthen their weaknesses and as ½ in. of violenised fibre is as strong as ½ in. of wood, there is no hope for wood in a strength competition. Wood is ancient. Fibre is modern. Which are you?

WILLIAM BAL, Inc.

SEND FOR CATALOGUE V. BUILDERS OF 210 West 42nd Street, New York

L/ Truss

Gny Bros 539 Liberty Springfield Mass Guyer & Valle 86 Carlingford West Green London

Hardings, Three Family Hazelton, Pa Hadler Mae E Tiger Lilles B R Halperia Nan Majestic El Paso Indef Halson Boys 21 E 98 N X Hall E Clayton 96 Finshing Jamaica N X Hall & Pray Bennett Moniton Co Indef Halfman & Murphy 913 McKean Phila.

# LON HASCALL

Jack Singer's "Behman Show," DEC. 20, GAYETY, MILWAUKER

Jack Singer's "Behman Show," DEC. 20, GAYETT, MILWAUKER, Hamilton, Estells Temple Ft Warne Hamilton Bonnie A Bansett 514 Tusenium Cincinnati Hampton Bonnie A Banneh of Kids Co Hancy Edith Majestic Denver Hancy & Long 117 State No Vernon Ind Hanlon Jr. George 141 Charling Cross Rd London Hannon Billy 1639 No Hamiln av Chicago Hanney & Baylies People's Beaumont Harcourt Frank Cracker Jacks B R Harlow Jossie Avenne Girls B R Harlow Jossie Avenne Girls B R Harlow Jossie Avenne Girls B R Harmonions Four Gem. St. Louis Indef Harrabs The Majestic Honston Harris & Roblinson Majestic Denver Harris George Bon Tona B E Harron Lucille Knickerbocker B B Hart Billy Cracker Jacks B R R Hart John C Miss New York Jr B B Hart Laugh King Co Syracuse Neb Harts Harry Bon Tons B R Harvard & Cornell 146 W 36 N Y Harvey Harry Hastings B B Haskell Loney 47 Lexington Av N T Hassan Ben All Arabs Shea's Buffalo Hassey & Lorraine Star Charleston Pa Hastings Harry Hastings B B Hawley I be Bachen 1347 N 10 Phila Hawthorne Hilda 3313 Jamaica Av Richmond Hill Haynes & Wynne 418 Strand W C London Eng Hayward & Hayward 2314 Bway N Y O Haywood Sisters Majestic Parls Ill Hableton James Wash Soc Girls B B Hearn & Rutter Hammerstein's N Y Hefron Tom, Galety Springfield Ill Heldelberg Fonr 301 W 40 N Y

# HEIM CHILDREN DEC. 20, KEITH'S, PHILADELPHIA.

DEC. 20, KEITH'S, PHILADELPHIA.

Henshaw Vinule 129 Schermerborn Brooklyn N Y
Henshaw Harry Monlin Rouge B R
Held Wilbur Sam Devere's Show B B
Henry Jack 41 Lisle Leicester Sq London
Henry & Young 270 W 39 N Y
Herbert Broa Three 235 E 24 N Y
Herbert Broa Three 25 B B
Hers George Imperial B R
Herrmann Adelaide Glisey Hil N Y
Helm Children Reith's Phila
Heverly Great 201 Desmond Sayre Pa
Hickman & Wills Pearl River N Y
Hill Cherry & Hill Poll's Hartford
Hill & Ackerman Fay Foater Co B B
Hill & Whitaker Empire Newcross Eng
Hilliebrand & De Long 1553 Bway N Y
Hillman Geo Majestic Houston
Hilson Violet, Imperial B R
Hillyers Three Colonial Greenville S O
Hodges & Darrell 1404 Nataile Av E St Louis
Hodges Musical Majestic Ann Arbor
Hoey & Nozar National San Francisco
Hoey Loyd Reeves' Beauty Show B B
Holman Harry Grand St Paul
Holden & Harron Rebies Knickerbockers B B
Hollyday Dick N Y Hippo Indef
Holmes Ben Box 891 Richmond Va
Holt Alf 41 Lisle London W C Eng
Hope Irma Oh You Woman B R
Horton & La Triska Auditorlum Lynn Mass
Hotaling Edward 567 So Division Grand Rapids
Hood Sam Family Moline III
Hoover Lillian Byrnes 8 Beils Co
Houston Frits Ryan Main Peoria III
Howard Brone 27 Majestic Johnstown
Howard Bronice & Co Majestic Little Rock
Howeld George Miner's Americans B R
Horton & Goward 27 Orpheum Sloux City
Howeld George Miner's Americans B R
Horton & Goward 27 Orpheum Sloux City
Howeld George Miner's Americans B R
Horton & Co Majestic Johnstown
Howard Bronice & Co Majestic Baitimore
Hyant Larry H 1612 W Lanvaie Baitimore
Hyant Larry H 1612 W Lanvaie Baitimore
Hyanda Three 23 Cherry Danbury Conn
Hymer & Kent Orpheum Los Angeles

Ingram Beatrice & Co Chase's Wash
Ingrams Two Suburba Augusta Ga
loteen Sisters 242 W 43 N Y O
Ireland Fred Dainty Duchess B B
Irwin Flo Somerset Htl N Y
Irving Pearl Indian Lane Canton Mass
Italia 820 Dawson Brooklyn

J

Jackson Arthur P Spa Pittsfield Mass Indef Jacobs & Sardell Pantages Tacoma Jansen Chas Bowery B R Jarrell & Co 709 No Clark Chicago Jeanette Baby 430 Brooklyn Jennings Jewell & Barlowe 3362 Arlington Av St Louis St Louis
Jerge Aleene & Hamilton 392 Mass Av Buffalo
Jewell & Barlows 3362 Arlington Av St Louis
Jopsy Lydi Oh You Woman B R
Johnson & Pelham Casino Nice France
Johnson Sable Orpheum Budapest Indef

NIFTY NOTES OF AND THE PROPERTY OF TO OUR PRIENDS: KNOW US HENCEPORTH SIMPLY AS NORA BAYES and JACK NORWORTH "RACTIME"

We publish all our songs with J. H. REMICK. He publishes all his children in Detreit. He pays us four cents a copy on all our songs. We wouldn't want to pay him four cents a copy on all his children.

WE'RE GLAD WE'RE MARRIED.

Johnson Clarence Queena Leeda Eng
Johnsons Musical Orphenm Evansville
Johnsons Musical Orphenm Evansville
Johnsons Amerer 612 Jopilla Mo
Jones Granta & Jones 27 K & P 5th Av N Y
Jones Mande 471 Lenox Av N Y
Jones & Deely Poli's Worcester
Jones & Whitehead Gem Newark N J
Jones Bobble A Bunch of Kida Co
Jorden Alice Reeves' Beauty Show B R
Jujian & Dyer Saratoga Htl Chicago

Kalma & La Farlon 1337 E 111 N E Oleveland
Karrell 112 5 Av Chicago
Kaufman & Sawtelle Moulin Rouge B B
Kanfman & Kenllworth Majestic Dallas
Kaufman Reba & Inex Apollo Berlin Ger
Keegan & Mack 1553 Bdway N Y
Keeley Bros Wintergarden Berlin Ger
Keegan & Mack 1553 Bdway N Y
Keeley Bros Wintergarden Berlin Ger
Keffe Zena Bljou Decatur Ill
Kendall & Mar Saile National Htl Chicage
Kenna Chas Orpheum Slonx City
Kenton Dorothy Empire London Eng
Kelno & Leighton 1549 6 Av Troy N Y
Kelly Walter C Columbia Cincinnati
Kelly & Catilin Criterion Chicago
Kelly & Kent 130 W 47 N Y
Keeley Lillian Fashlon Plates B R
Keith Eugene Foll's Hartford
Keller Jessie Columbia Girls Co B R

# MIGNONETTE KOKIN

DEC. 20, HATHAWAY'S, LOWELL

Kennedy Matt Sam Devere's Show B R
Kennedy & Lee Hlppo Huntington W Va
King & Thompson Sisters Commercial Htl Chicage
King Alice M Tiger Lillies B R
Kingsburgs The 1553 Bway N Y
Kinnehew & Kiara Pln Yan N Y
Kirk H Arthur Majestle Portsmouth O
Kieln Ott Bros & Nicholson Rose Sydell B R
Knight Bros & Sawtelle 4450 Sherldan Rd Chicago
Knight Harlan E & Co Proctor's Albany

# KONERZ BROS. DIABOLO EXPERTS.

This week (Dec. 13), K.-P. Fifth Ave., New York.

Kieln George Hastings B R
Krames Bruno Trio 104 E 14 N Y
Kraton John Queens Leeds Eng
Kratons The 418 Strand Loudon Eng
Krunsch Felix Miner's Americans B R
Kurtis Busso & Dogs Star Westerly R I
Kuryllo Edward J Poste Retante Warssw Russia

L

Lake John J Dainty Duchess Co B R

Lamont & Milham Majestic Houston

Lanigon Joe 102 So 51 Phila

Lancaster Mr & Mirs Tom New Castie Del

Langweed Sisters Phebos Va

Lane & O'Donnell Kelth's Boston

Lane Eddle 303 E 73 N Y

Lampe Otto W Joshua Simpkins Co Indef

Lang Agnee care Geary Almorca Mescow Sydney

Langdens The 704 5 Av Milwaukee

Langlil Judson Frivolities of 1919 B R

Lansford Jeaune Reeves' Reauty Show B R

Lansings The 210 No Bway Baltimore

La Belle Troupe Dainty Duchess B R

La Bord & Ryerson Hippo Utica

La Clair & West Princess Kingston Ont Can

La Delles Four 123 2 Decatur Ind

La Fleur Joe 57 Hanover Providence

La Gusta 789 2 Av N Y C

La Marr Harry William Tell Hil Boston

La Mont Janet Wash Soc Girls B R

La Mount Harry H Shea's Toronto

La Raub & Scottie 162 Griffith Johnstows

La Van Harry Frivolities of 1919 B R

La Mora Panl 27 Monroe Av Albany

La Toska Phil 135 W 22 Loc Angeles

La Vine Edward Orphenm Ogden

La Velle & Grant Los Angeles Cal

Larcela Grant Los Angeles Cal

Larelias Ploerta Hippo N Y Indef

Laroes & Lagusta 789 24 x N Y

Latina Mile Family Moline Ill

Laven & Cross Columbia Clicinnati

Lawen & Cross Columbia Clicinnati

Lawen & Namon Pavillon New Castle Eng

Le Dett Frank 418 Strand London Eng

Le Boy Chas 1806 N Gay Baltimore

### BEST PLACES TO STOP

# NEARLY ALL THE GOOD ARTISTS ARE HERE-JOIN T

SPECIAL RATES TO

**PROFESSIONALS** 

he Daratoga Hotel

POPULAR PRICES.

J. K. SEBREE, President ROY S. SEBREE,

Gen. Manager LOUIS A. JUNG,

Asst. Manager

SERVICE AND FOOD THE BEST.

DINE IN OUR BEAUTIFUL RESTAURANTS

D'S FURNISHED The Only Flats Catering Exclusively to Performers 784-786 8th AVENUE, Between 46th-47th STS. 776, 778, 780 8th AVE., Between 47th and 48th STS. HEADQUARTERS—776 8th AVE., Between 47th and 48th STS.

Phone 2411 Bryant.

ONE BLOOK TO TIMES SQUARE.

All baggage delivered free between the building, railroad stations and boat landings.

### PLYMOUTH OTEL

38th STREET, BETWEEN 7th AND 8th AVENUES, N. Y. CITY

NEW FIRE-PROOF BUILDING
"NOTICE THE RATES." A room by the day, with use of bath, \$1.00 and \$1.25, single; \$1.50 and \$1.75, double. 'No higher.' A room by the day, with private bathroom attached, \$1.50, single; \$2.00, double. 'No higher.' Rooms, with use of bath, from \$5.00 to \$8.00 per week, single; and from \$6.00 to \$9.00, double. 'No higher.' Rooms, with private bath attached, from \$8.50 to \$10.00 per week, single; and from \$9.50 to \$10.00 double. 'No higher.' to \$11.00, double. 'No higher.'

Every room has hot and cold running water, electric light and long distance telephone. Restaurant a la carte. Club Breakfasts.

T. SINNOTT, Manager

Le Clair Harry 245 W 184 N Y
Le Hitt Mons 760 Clifford Av Rochester
Le Vere Ethel Fashlon Plates B R
Lee Minnle Miner's Americans B R
Lee Margaret Bon Tons B R
Lee Sister Tiger Lilies B R
Lee Sister Tiger Lilies B R
Lee Irene Majestic Little Rock
Lee Frank Cracker Jacks B R
Leo Jolly Ye Park Phila
Leo Jolly Ye Park Phila
Lee Jour New Minister Co Indef
Lee Frank Innocent Girls B R
Leaby De Rue Bros Minstrels
Leick & Kelth Aberdeen Scot
Leigh Andrew Columbia B R
Leonard Eddie Majestic Chicago
Leonard Eddie Majestic Chicago BERT LESLIE KING OF SLANG DEC. 20, ORPHEUM, KANSAS CITY.

DEC. 30, ORPHEUM, KANSAS GITY.

Lewis Lillie Knickerbocker B R

Le Witt Ashmore & Co. 112 5 Av Chicago

Linden May Florine College Giris B R

Linton Tom 1985 80 Penn Denver

Lissner Harry Histings B R

Livingston Comedy Trio Ringling Bros C R

Lincoln Military Four 679 E 24 Paterson N J

Lloyd & Castano 104 W 61 N Y

Lockan & Frank J J Jeffries Co Indef

Lockwood Monroe Americans B R

Logan Tim Knickerbocker B R

Logan Tim Knickerbocker B R

Logan Tim Knickerbocker B R

Lodon's Four 201 No 3 Reading Pa

Lorains Oscar G O H Pittsburg

# **NELLIE LYTTON**

"CHANGE ARTISTE AND MINIO,"

Have you seen my "Kid!"

Open for clubs. 495 West End Ave., New York
City. 'Phone, 8486 Riverside.

Lowell Gardner Yales Devil Auction Co Lower F Edward Hastings B R

# .UTZ BROS.

Direction PAT CASEY

Lroch Family Hippo N Y Indef Luckle & Yoast Chicago III Luttinger-Lucas 580 Valeixia San Francisco Lynn Roy Box 62 Jefferson City Tenn

Mab & Weis 231 So 52 Phila
Mack Flord 216 S Central Av Chicago
Mack Flord 216 S Central Av Chicago
Mack Thoso Boys Weilsville O
Mackey Frank Columbia B R
Macka Two Lady Buccaneers B R
Macka Lovering Majestic Johnstown Pa
Maddox Richard C Candy Kide Co
Makarenke A Lovering Majestic Johnstown Pa
Maddox Richard C Candy Kide Co
Makarenke Troupe G O H Syracuse
Malcolm Emma & Peter Meiroee Minn Indef
Mangean Troupe G O H Pittsburg
Manhassett Comedy Four 259 W 22 N Y
Mankin Great New Orleans La
Mann San Tiger Lilies B R
Manne Joe Reeves' Beauty Show B R
Manning Frank 355 Bedford Av Brooklyn
Mantells Mystic Maida 27 Empire Spokane
Mantell's Marionettes Pantages' Orgon City Ore
Marabin Luigi Keith's Columbus O
Marcell & Sennett Lyric Ft Wayne
Martel The Colonis Lawrence Mass
Mantro Vogels Minstreis Mario Trio Coioniai Lawrence Mass Manyro Vogels Minstrels Mardo & Hunter Cosy Corner Girls B B Mario & Belle Cracker Jacks B R Marine Lo Belle Cracker Jacks B R Marine Comedy Trio 187 Hopkin Brooklyn Marion Miss Wash Soe Girls B R Marlow Lou Cracker Jacks B R Marlow Lou Cracker Jacks B R Marion Dave Dreamind B R Marnello Maroints Hippo N Y Indef Marsh & Middleton 19 Dyer Av Everett Mass Martel Lewin Duo 1218 Belmont Av Phila

# BEST PLACE TO STOP AT

NEW YORK CITY
"Il Seconds from Breadway."

# THE ST. KILDA

163 West 34th Street

Furnished Booms only. Baths—Telep Electric Light. ('Phone 3448-Murray Hill.)

Terms Reasonable Under Management of PAULINE COOKE and JEMIE JACOBS.

# DROP IN SEE

# JOE ADAMS

COOLEST SPOT IN NEW YORK.

West 44th Street

("23 Seconds from Broadway")

Everything that's nice to eat and drink.

# RUNYAN HOTEL 907 French St. Professional rates. One block from theatres.

THE CENTRAL 19 221 W. 42d Street NEW YORK

(Few Doors below Hammerstein's).

Large aud small, well furnished rooms, with board.

Private Baths. First-class French and German Cooking. Molecate towns. Court. Frivate Satiss. First-class French and German Cooking. Molerate terms.

TABLE D'HOTE DINNERS served in the ground floor dining room. 35 CENTS.

'Phone 4698 Bryant. F. MOUREY.

We are at the old stand better than ever.

THE MILLER HOTEL
MIBS EMMA WOOD, Mgr. H. C. MILLER, Prop.
S. E. Cor. 10th and Race Sta., Philadelphia. AMERICAN AND EUROPEAN PLAN, "THE ACTORS' HOME."

Cafe attached. Baths and Steam Heat en all sers. PROFESSIONAL RATES—\$7 double, \$8 floors. single.

# WINCHESTER HOTEL

# SAN FRANCISCO, CAL.

Rates-50c, to \$2.00 day. \$3.50 to \$5.00 week, 600 Rooms. Centrally located, near theatres. ROLKIN & SHARP, Props. CHAS. BUSBY, Mgr.

# WALDORF HOTEL

146-43 E. MADISON ST., CHICAGO (European), opposite La Salle Theatre. Steam Heat. Elevator, Electric Light. Rooms with Private Bath and Lavatory, Stationary Water. Local and Long Distance 'Phones in all rooms. Special rates to the profession. E. G. NEISS, Prop.

# FLORENTINE TABLE D'HOTE,

155 W. 44th St., near Breadway, New York Lunch 45c. Dinner 65c., with wine. Weekly accommodation for the profession. FIRST CLASS FURNISHED ROOMS.

FURNISHED ROOMS REASONABLE. Near Times Square and Broadway.

242 W. 43rd ST, NEW YORK MRS. FAUST

Martell W Brigadiers B R
Martell A Brigadiers B R
Martha Mile Garrick Stockton Cal
Martin Wm Fashion Plates B R

# MARLO TRIO

DEC. 18, GRAND OPERA HOUSE, SYRACUSE. Exclusive direction, PAT CASEY.

Martinette & Sylvester Orpheum Denver Mascot Horse Mobile Ala Mascot New Orleans La Indef Matthews & Ashley 308 W 42 N Y Maussey Wm Oh You Woman B R Mason Norlom Miner's Americans B R

Maxim's Models Majestic Waterloo, Ia
Mayer Rosa Avenue Girls B R
Mayne Elizabeth H Lid Lifters B R
McDowell John & Alice 627 6 Detroit
McCune & Grant 636 Benton Pittsburg
Meinotte Twins & Clay Smith Keith's Boston
McInerney James Columbia B R
McAvoy Harry Brigadiers B R
McAvoy Dick & Alice 83 Ohars Av Toronto
McCube Jack New Century Girls B R
McCann Geraldine & Co 700 Park Av Johnstown Pa
McGarry & Harris 521 Palmer Toledo
McConnell & Simpson 26 Orpheum Salt Lake
McConnell & Simpson 26 Orpheum Salt Lake
McConnell Sisters 121 W Madison Chicago
McDonald Michael Oh You Woman B R
McCree Daveport Troupe Ringling Bros C R
McGer Jos B Al Fleids' Minstreis
McGuire Tutz Majestic Houston Tex

McNamee Chase's Wash
McRae Tom Empire B R
McWaters & Tyson 471 60 Brooklyn
Melody Lane Girls Orpheum New Orleans
Mendel 18 Adam Strand London
Menetekel Idea Fon du Lac Wis
Merrick Thos Imperial B R
Merrill Sebastine Eden Turin Italy
Merrill Sebastine Eden Turin

**MILLS** and **MOULTON** In "A Trial Performance."

In "A Trial Performance."

Miller Ford 26 Braxton Bufalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Oiney Providence
Miller Helen Frolicasome Lambs B B
Miller & Weston Orpheum Lincoin Neb
Miller Frank Oh You Woman B R
Miller Frank Oh Tou Woman B R
Miller Frank Oh Tou Woman B R
Miller Be B Lady Buccaneers B R
Mints & Palmer 1808 No Phila
Mints & Palmer 1808 No Phila
Mints & Palmer 1808 No Phila
Miskel Hunt & Miller 108 14 Cincinnati
Moll Rudy Knickarbocker B B
Montague Mona P O Box 207 Trolumae Oal
Montague Harry Frank & Montague's Cockateos B P O B Ne 1 N X G
Montgomery Frank & Co 10 Thompson Av Glovers
ville N X
Montgomery & Healey Sis 2219 W 17 Centy Island

ville N Y
Montgomery & Healey Sis 2819 W 17 Consty Island
Moran & Wiser Palast Leipsig Germany
Moore Eddie imperial B R
Moore Miss Brigadiers B B
Moree Mabel V 15 Charles Lynn Mass

# PAULINE MORAN

DEC. 6, ORPHEUM, LINCOLM, MEE DEC. 18, MAJESTIC, MILWAUREE

MOORE & YOUNG FOLLY WILKEN-BATTE PA
MOORE DATY & PONY Majestic Chicago
MORED ADY & PONY Majestic Chicago
MORED ADY & PONY Majestic Chicago
MORED ALO FASHOD Plates B R
MOTON Ed POLI'S New Haven
MOTON PAUL RAISMESIE JACKSONVILLE INDEF
MONTIS & MOTON AMERICAN SHOP SHOW B R
MORIS & MOTON AMERICAN SHOW B R
MOSTIS EDWIN RESEARCH SHOW B R
MOSTIS FROM SHOW B R
MOSTIS FROM SHOW B R
MOSTIS FOR SHOW B R
MOSTIS FROM SHOW B R
MOSTIS FOR SHOW B R
MILLER SHOW B R
M

Neary & Kilter 457 E Main Bridgeport Naftsgers The Temple Muskegon Mich National Four Jersey Lilles B R Nazarro Nat & Co 226 Lombard Phila

# JOHN NEFF AND

# CARRIE STARR This week (Dec. 6), Orpheum, Atlanta

Nelson J W Miss New York Jr B B
Nelson Chester Americans B R
Nelson Bert A 1942 N Humboldt Chleago
Nelson John Daluty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Farnk Dainty Duchess B R
Nelson Edw I, Oh You Woman B R
Nichols Nelson & Nichols 109 Randolph Chicago
Nichols Nelson & Nichols 109 Randolph Chicago
Nichols Nelson & Nichols 109 Randolph Chicago
Nichols Seldred Waterloo Waterloo Ia
Nevins & Edwood Orpheum Sloux City
Newell & Nilio Poli's Scranton
Newman Harry 1553 Bway N Y C
Noble & Brooks Garden Buffalo
Nolan Tom Empire B R
Nolan Fred Columbia B R
Nonette Orpheum New Orlesns

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

Circus at Bird Town." The "Ginger" Act. Funnier Than A Whole Car Load of Monkeys NEXT WEEK (DEC. 20), CRYSTAL, MILWAUKEE.

HERE THEY COME!

THERE THEY GO!

BREAKING THE VAUDEVILLE SPEED LIMIT

MERRY XMAS AND HAPPY NEW YEAR TO ALL

Direction, M. S. BENTHAM

Ready in November

A Spectacular Novelty

WATCH FOR THE NEW BIG

Special Music

Special Scenery **New Light Effects** 

Exclusive Direction. ALF T. WILTON

Our "Three-Act" now a FEATURE ever the PANTAGES' CIRCUIT.

CHAS.

# ANNA Tresenting a Roal Movelty, as Funny as it is Clever. -This act is fully copyrighted. Pirates Boware

ONE OF THE ATHLETIC FEATURES WITH JAMES J. JEFFRIES FRANK A. GOTCH CO.

FOR BALANCE OF SEASON.

Norrises The 217 W 43 N Y
Ness Bertha 172 W 77 N Y
Norton C Porter 6342 Kimbark Av Chicago
Norton Ned Fads & Follies B B
Norwalk Eddie 595 Prospect Av Bronx N Y
Nosses Musical Shea's Buffalo
Nugent J C & Co Bennett's Montreal

O'Brien J Miss New York Jr B B
Odell & Kinley 1054 Bway N Y
Odell & Glimore 1145 Monroe Chicago
Oshriela Joseph Columbia B R
Okabe Family 29 Charing Cross Rd London
Olimstead Jessie Columbia B R
Olimstead Jessie Columbia B R
Olimstead Jessie Columbia B R
O'Neil Jase #18 Strand London
O'Neil Jase Empire B R
O'Neil I Area Empire B R
O'Neil I Harry Empire B B
O'Neil I Harry Empire B B
O'Neil A Regenery 592 Warren Bridgeport
O'Neill Tom 592 Warren Bridgeport
O'Polic Tom 592 Warren Bridgeport
O'Neill Tom 592 Warren

Palme Esther Mile 121 E 46 Chicago Pantser Jewell Orpheum Spokane Parvis Geo W Princess Cieveland Parshley 24 E 41 N Y Pasco Dick Ellis Nowlin Circus Pattor & Merie Hartford Hti Chicago

# **PASQUALINA** (DEVOE) The Flower of Italy"

Patterson Ai Tiger Lilies B R
Pauli & Ryholda 359 County New Bedford
Pauline Dansville N Y
Pearson & Garfield Pantages Seattle
Pearl Katherine & Violet Wine Women & S B B
Pederson Bros Shear Toronto
Pepper Twins Princess Youngstown O
Pepper Twins Princess Youngstown O
Pealson Gibbert Cracker Jacks B R
Paulinetti & Piquo 4324 Wainut Phila
Pealson Goldie & Lee Cracker Jacks B R
Pelots The 161 Westminster Av Atlantic City
Petiter Joe Gayety Cleveland
Pearre Bisters Three 725 Lane Seattle
Percival Waiter C 1053 Ilway N Y
Perez Six Hippo N Y Indef

Perry Frank L 747 Buchannan Minneapolis Pero & Wilson 317 E Temple Wash O H Ohio Peter the Great 422 Bloomfield Hobokes Phillips Harry Fashion Plates B R Phillips Samuel 318 Classon Av Brooklyn

# THE SCIENTIFIC SENSATION WILLIAM MORRIS CIRCUIT.

Phillips Will L Idle Hour Grand Rapids
Phillips Mondane 27 Met Oklahoma City Okla
Plano Four 100 Moraingside Av W N Y C
Piccola Midgets 418 Strand W C London Eng
Pick Four Lyrle Oklahoma City Okla
Pike Lester Mardi Gras Beaultes B R
Pike A Calame 973 Amsterdam Av N Y
Piroscoffa Family Cracker Jacks B R
Pisano Fred A 36 West Gloversville N Y
Pilunkett & Ritter Casino Ekkins W va
Pollard Gene Columbia Giris B B
Potter & Harris Majestic Dalias
Potts Ernle & Mildred Poli's Hartford
Potts Bros & Co Majestic Johnstown Pa
Powers Mas Reeves' Beauty Show B R
Prices Jolly 10 Porter Boston
Primrose & Polhoff Avenue Girls B R
Prince Harry Knickerbocker B R
Prince Harry Knickerbocker B R
Prince Harry Knickerbocker B R
Prince Tas Sistera 1112 Halsey Brooklyn
Pucks Two Keith's Boaton
Purvis Jimmy New Century Girls B R

Quigg & Nickerson Froitesome Lambs B R Quinn Mattle 536 Rush Chicago

Ramsey & Weis Arlington Poughkeepsle N Y Ranney Adele Sam Devere Show B R Rastus & Banks Palace Gloucester Eng

# THE RACKETTS

"BOD FITZSIMMONS IN EVENING DRESS."
DEC. 18, MAIN ST., PEORIA, ILL.
Direction, PAT CASEY.

Rauf Claude Apollo Chicago
Ray & Nice Keith's Providence
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R
Ransiey Mshed Orpheum Los Angeles
Raymond Clara Imperial B R
Raymond Alter Tivoli Manichester Eng
Raymond Ruby Orpheum Evansville

Reynolds Walter Proctor's Perth Amboy N J Rawson Guy Bon Ton B B
Readings Fonr Orpheum Seattle
Ready G Ellis Nowlin Circus
Reaves Roe 1553 Bwsy N Y
Reded & Hadley Tiger Lilies B B
Rediord & Winchester Keith's Cleveland
Redway Tom 141 Inspector Montreal
Reed & Earl Majestic Waco Tex
Reed John P Majestic Madison Wis
Reed Broe 28 Orpheum Minnespolis
Reid Pearl Columbia B R
Richardson Three Majestic Houston Tex
Reed Chas E Tiger Lilies B R
Reeves Beauty Show B R
Refers I Reeves Beauty Show B B
Reffin Joe Family Lafayette Ind
Reid Jack Clarks Rnaway Girls B R
Regal Trio 116 W Wash Pl N Y
Remington Mayme Hit Gerard N Y
Remon Deil Lyceum Port Arthur Can
Reenshaw Bert 737 Addine Av Chleago
Reynolds Abe Miss New York Jr B R
Rice Frank & True 708 So 48 Av Chleago

Bosenthal Bros 151 Chaplain Rochester N Y Boss & Lewis Empire New Castle Boss Frank Waldron's Trocadero B Bowland Jimmla Knickerbocker B R Boyden Virginis Mardi Gras Beantles B R Busselt, Mabel Majestic Chicago Busself-Noss Bertha 172 W 77 N Y Entiedge Pliny, F & Co 133 W 45 N Y C Ryan & Richfield Co Shea's Bnffaio Ryno & Emerson 161 W 74 N Y C Byno Jack Empire B R

Sabel Josephine Palace London Eng Saie Chick Shnbert Utlca

MARIE SABOTT "COLUMBIA BURLESQUERS" (See Burl. Routes)

Salmo Juno Battenberg Lelpzic Ger Sanders & La Mar 1327 5 Av N Y

# NOTICE FOR ROUTES

Until further notice all routes for the ensuing week must reach the New York office of VARIETY by Tuesday at noon, to ensure publication in the current issue.

Rich & Howard 432 F 9 N Y C Rich & Rich 211 W 43 N Y Richard Bros 917 Bway N Y Richards Sadie Moulin Rouge B Richmond Lamar Tacoma Wash

# **ALICE RUBINSON**

With a twinkle in her eye and a tingle in her voice Address VARIETY, Chicago.

Riggs Charlie Bon Tons B R
Ring & Bell Metropolitan Minstrels Indef
Ritchie Gertie 213 Grey Burfalo
Ritter & Foster Pittney Loudon Eng
Rhoudes & Engel John Giris B R
Robbluss Billy C Reevel Beauty Shew B B
Robblosch & Childress Grand Taroma
Rocemora Suzama Kethi's Phila
Rock & Rol 1010 Indians Av Chicago
Rocker Edward Dainty Duchess B R
Roof Jack & Chara Star Berlin N H
Rooney Shiers Royal Cont Liverpool Eng
Rosey C W 1321 So Wichlia Kan
Rose & Ellis Empire B R
Rose Fred Bon Tons B It
Rose Leo Empire B R
Ross Ren Columbia Columbia Ren Ress Ren Columbia B R
Ross Ren

Sandersons Co 989 Salem Maiden Mass Sanford & Darlington 3940 Pengrove Phils Sanford Jere Crystal Teinidad Col Scanlon W J 182 17 Detroit Scanlon George College Girls B R Scarlet & Scarlet 913 Lougwood Av N Y

# SCHRÖDE and MULVEY

Week Dec. 20, New Grand, Evansville, Ind. Personal direction of Mr. Pat Casey and Miss Jenia Jacobs.

Schilling Wm 283 5 Av Brooklyn
Sawyer Harry Clinton Mardl Gras Beanties B B
Semon Dine G O H Syracuse
Semon Chas F 27 Orpheum Lincoln Neb
Seymour Sisters 2425 N Napa Phila
Sheidon Vlola Hastings B R
Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 1685 Ellis San Francisco
Shernan & De Forest Bljon Saginaw
Shubert Musical Four Bowery B R
Sliddion & Earle Hjjon Easton Pa
Slidelio Tom & Co 4313 Wentworth Av Chicage
Slidelio Tom & Co 4313 Wentworth Av Chicage
Slidelio Tom & Co 4313 Wentworth Av Chicage
Slidelio Toupe Winter Circus Chattanooga
Sister & Floch 10 N 3 Vincenses ind
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill Hastings B R

# I. MILLER, Manufacturer of Theatrical Boots & Shoes,

I. MILLER CLOG. Ballet and Acrobatic Shoes a specialty. All work made at short notice. N.Y.

# JAMES MADISON

VAUDEVILLE AUTHOR
Writes for Lew Fields, Poo Welch, Billy Van,
Pat Rooney, Al. Leech, Ben Welch, Howard and
Howard, Wynn and Lee, Al Carleton, etc., etc.
Also publisher MADISON'S BUDGET No. 12, that
classy book of newest comedy material. Price \$1.

Just completed and for sale: A Hilarious Tabloid Farce,

# "IN A GERMAN RATHSKELLAR"

for two comedians, soubret and character w Funny, original foolery.

HOLLAND HUDSON

89 M St., M. W., Washington, D. C.
Write new for terms.

THE ACT WITH A FINISH.

Performing Feats of Strength, using little fingers and teeth. Ask SMITH & ALBEE, Agents.

# WANTED

To hear from a first-class MALE or FEMALE GYMNAST; one who can tumble into a trampolin. We are increasing the act to 4 people for the coming season. Address

ZENO, JORDAN and ZENO care VARIETY. New York.

PHOTOS, CABINETS, \$8.50 per 106. Class. Est. 25 yrs. Have sittings or send photos. or negative. JOHNSON, 198 Wabash Av., Chicago



## ADVERTISING RATE CARD SPACE OR TIME RATES

1 Line	.20
1 Inch (14 Agate lines) 1 time	2.80
1 In. 8 months (18 times) in advance 8	5.00
1 In. 6 " (26 times) " " 6 1 In. 1 year (52 times) " " 12	6.50
1 In. 1 year (52 times) " "12	00.00
1 Page (672 Agate lines)	5.00
% Page	5.00
% Page 8	2.50
Front Page (portraits of women only)10	0.00
5000 Lines ) (	.18
10000 Lines To be used within one year	.17
80000 Lines)	.16

In.	a CTOSS	Page																				.1	15.00
ln.	11	6.9																					27.50
n.	14	4.9																					40.00
	e		•	•	•	:	:	•	:	:	:	•	۰	•	•	•	•	•	•	•	•	٠,	50.0

1	Line	one	time							 						 	 . 8 .	80
6	Inch	one	month.	٠	۰	۰	۰	٠	٠	 	٠	٠	٠	٠		 	. 8.	00
1	Inch	11	4.9	٠						 						 	 . 16.	00

### ARTISTS' RATE CARD Under "Representative Artists" (For Artists Only)

36	Inch sing	tie colum	D	\$4.00	monthly	net
1	Inch "			7.00	44	94
36	Inch dou	ble "		8.50	44	4.6
1	Inch '			12.50	**	0.6
2	Inches si	ngle ''		12.50	74	44
3	Inches do	ouble "		22.50	9.9	4.6
34	Inch acro	es page.		15.00	**	44
1	Inch acro	es page.		25.00	**	4.6
3	Inches ac	ross pag	0	50.00	14	9.6
8	Inches ac	Toss pag	e	75.00	49	**

# LARGER SPACE PRO RATA Discount 3 months, cash in advance, 5% Discount 6 months, cash in advance, 10% Discount 12 months, cash in advance, 15% (Advertisements under "Representative rtists" not accepted for less than one month.) No Preferred Positions Given.

CUTS 
 Single Column Double Column (1 time)
 \$15.00

 1 time)
 25.00

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.



SHORT VAMP SHOES (Exclusively for Women). For Stage, Streetvening Wear. Great Variety. Exclusive

ANDREW GELLER
Oreator of Short Vamp Shoos.
507 Sixth Ave., New York. Bet. 36th and 81st Sta.
Send for Illustrated Catalogue.
One Flight Up.
Tel. 1955 Madison Sq.

Smith Larry Wash Soc Girls B B
Snow Ray W Met Oklahoma City Okia
Solar Willie 1553 Bway N Y
Soncrat Bros 22 Greenwood Av Detroit
Spaulding & Rigo Orpheum Omaha
Spaulding & Dupree Mission Salt Lake
Spencer Billy Tiger Lilies B R
Sprague & Dixon 215 W 43 N Y C
Springer & Church 96 4 Pittsfield Mass

THE CONTINENTAL WAITER,

# SPISSELL

DEC. 18, BRONK, NEW YORK.

St Clair Minnie 140 So 11 Phila
St Clair Minnie 140 So 11 Phila
St Onge Fred & Co Scale Antwerp Eng
Stadium Trio 223 Scott San Francisco
Stafford & Stone 624 W 189 N Y
Stappooles Four 1503 Sway N Y
Stanley Vincent F Oh You Woman B R
Starr Mabel Majestic Bucyrus O
Steger Bessie Fitty Miles From Boston Co Indef
Steinert Thomas Trio 531 Lenox Av N Y
Stephens Paul 323 W 28 N Y O
Sterma Al 163 W 24 N Y C
Stewart Harry Marks Wash Soc Girls B R
Stevens Howard Knickerbocker B B
Stevens Lillian Sam Devere's B B
Stevens Max Galety Galesburg III
Stevens Geo Daluty Duchess B R
Stevens Geo Daluty Duchess B R
Stevens Geo Daluty Duchess B R
Stevens Max Galety Galesburg III
Stowens Geo Daluty Duchess B R
Stevens Musical Empire Hoboken
Stone Wisard Empire Winchester Eng
Stuatt & Keeley 2:05 Shookside Av Indianapolis
Stubblefield Trio 580 Brokside Av Indianapolis
Stubblefield Trio 580 Brokside Av Indianapolis
Stubblefield Trio 580 Baple Av St Louis
St Elmo Leo 2064 Suiter San Francisco
Sugimoto Troupe State Trenton N J

JIMMIE

# SULLY AND HUSSEY

"The Messenger Boy and the Sportsman."
Dec. 20, Monroe Theatre, Chicago.

Summers Claude R 1553 Bway N Y Sunba-mus Three Avenue Grite B R Surazell & Razall Majestic Chicago Swain & Ostman Vans Minstreis Sweet Eugene Temple Muskegon Mich

WIN F.

Taylor Carey E Casino Louisville Indef Taylor Mae Luhins Richmond Va

# TAIT

SILENT TAND AMEE.

European Ecoentrio Novel
DEC. 18, PLAZA NUSIC HALL

Taylor Fred Brigadiers B B.
Tempest Sunshine 26 Orpheum Salt
Temple Quartette G O H Pittsburg um Salt Lake

# TAMBO AND TAMBO

Double Tambourine Spinners.

Dec. 1-15, Scala-Theatre, Den-Haag, Molland.

Sail December 23, en R. M. S. Adriatic.

Temple & O'Brien 16 W Duluth Minn Terrill Frank & Fred 16 W 2 Duluth Minn Those Three 223 Scott San Francisco

# EVA TAYLOR

AND HER COMPANY. DEC. 20, ORPHEUM, OAKLAND, CAL.

DEC. 20. ORFREUM. GARLAND, GAL.

Terry Twins 167 Dearborn Chicago
Thaleros Hippo N Y Indef
Thatcher Fanny Dainty Duchess B B
Thurston Wainut Cincinnati
Thompson Amy Wash Soc Girls B B
Thompson Ray Mrs Hippo N Y Indef
Thorndyke Lillian 246 W 38 N Y C
Thornton Geo A 389 Brooms N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av N Y
Thurston George Imperial B B
Tinker G L 776 8th Av N Y
Toledo Syndey Colonial Frie Pa
Tops Topsy & Tops Alhambra N Y
Toubey Trahnel A Blils Nowlin Circus
Travers Belle Trocadero Phila Indef
Troubadours Three Orpheum Canton O
Tocker Tillie Matinee Girl Co Indef
Tunis Fay Cherry Blossoms B
Tuttle & May Grand Nashville
Tweedley John 242 W 48 N Y

Usher Claude & Fannie Orpheum Spokane

Valdare & Varno 103 Galena Aurora III
Valetta & Lamson 1329 St Clair Av Cleveland
Van Billy Alliambra N Y
Van Chas & Fanny Trent Trenton
Van Osten Eva Fashlon Plates B R
Von Serley Slaters 438 E 138 N Y
Varde 270 W 39 N Y
Vardon Perry & Wilbur Empire London Eng
Varlety Comedy Trio 1515 Barth Av Indianapolis

Varsity Four St Joe Mo Vedder Lillie Innocent Maids B B Vasco 41a Acre Lane London Eng

# CHAS. & FANNIE VAN

Assisted by CHAS. T. LEWIS.
"A CASE OF EMERGENCY."
DEC. 20, TRENT, TRENTON, N. J.

Vass Victor V 25 Haskins Providenc Vedder Lillie Cracker Jacks B R Victorine Myrtle Bijou Lansing Mich

# IOLINSKY

WILLIAM MORRIS CIRCUIT.

Violetta Jolly 41 Leipzigerstr Berlin Ger Virginia Florence Knickerbocker B B. Vivians Two Proctor's Utica Viola & Bro Otto Kinodrome Ybor City Pa Voelker Mr & Mrs Frederic Orpheum Seattle

Ward Billy 199 Myrtle Av Brooklyn
Ward Dorothy Miner's Americans B B
Ward & Harrington 418 Strand London Eng
Waldren May Arenue Girls B B
Wallace's Jack Cockatoos c o Parker Abiline Kan
Walheiser Walter Majestic Birmingham
Watermelon Trust Sam Devere's Show B B
Walbash Harry Hastings B B
Walmsley Frank Empire B B
Walmsley Frank Empire B B
Waltiser Twins 604 So Main Akron O
Ward Marty S Tiger Lilles B R
Warren Bob 1808 So Carlisle Phila
Walker Musical Bijou Aberdeen Wash
Walter Tom Orpheum Des Moines

# Walsh, Lynch 🛶 Co.

Presenting "HUCKIM'S RUM."
DEC. 20, ORPHEUM, EVANSVILLE, IND. Direction PAT GASEY.

Watkins William Big Review Co B R Watson Sammy 333 St Pauls Av Jersey City N J Wehb Funny Ellis Nowlin Circus

# BERT and LOTTIE WALTON

UNITED TIME.

Weich James A & Co 248 Fulton Buffalo
Weich Lew & Co 101 B 95 N Y
Weils B C 10 Warren Tottenham Ct Bead Lenden
Weils Lew Columbia St Louis
Wentworth Vesta & Teddy Greenpoint Bklyn N Y
Weston & Watson 141 W 116 N Y
Weston & Watson 141 W 116 N Y
Weston Wille College Girls B R
West Jno A & Co 59 W 65 N Y
Wharton Nat Grand N Y O
Whitman Bros Star Seattle
White Vora Empire B R
White Al 20 Orpheum New Orleans
White & Simmons Bennett's Ottawa
Whiteside Ethel Peru Ind
White Warren
White Warren
Williams & Stember Bennett's Ottawa
Whiteside Ethel Peru Ind
Williams & Segal Bobemian B R
Williams & Segal Bobemian B R
Williams & Weston Sersanders B R
Williams & Weston Sersanders B R
Williams & Mayer 162 E 10 Indianapolis
Williams & Mayer 162 E 10 Indianapolis
Williams & Mayer 162 E 10 Indianapolis
Williams & Sterling Commercial Htl Chicage
Williams Molle Behman Show B R
Williams Helen Frivolities of 1918 B R
Williams Rolly Big Review Co B R
Williams Helen Frivolities of 1918 B R
Williams Nat Shrea's Toronto
Wilson & Pinkner 207 W 15 Kanasa City
Wilson Great Foll's Worcester

### JOHN W. WORLD AND

# MINDELL KINGSTON WEEK DEC. 27, ORPHEUM, EVANSVILLE.

Wilson & Frazier Gem Wash C H Obio Wilson May Fashion Plates B R Wilson Bros Poll's Hartford



Temple, Ft. Wayne, Dec. 20. BILLY WALTERS is doing the "Funny Sailor" for Woods and Ralton

Wilson Geo X 26 National San Francisco Wilton Joe & Co 1129 Porter Phila Winters Comedy Four 789 E 156 N Y C

When answering advertisements kindly mention VARIETY,

# "ALIDELLA" DANCING CLOOS

Ladies' or Men's Sizes Price, all wood sole, \$4.00.

Leather shank, \$5.00, delivered free. Patent fastening never ALBERT M. RIEMER SHOE CO., Milwaukee, Wis

-REAL HITS

"DEAR OLD MOONLIGHT".

Our Feature Hit.

"Down Among the Sugar Cane" The sweetest of sweet songs,

ABRAHAM LINCOLN JONES' or "THE CHRISTENING" The new sensational coon song,

"LILAC and ROSE" Real Song for Real Singers,

BOTHAM-ATTUCKS MUSIC CO. 136 West 37th Street, New York

KELLER

2107 MICHIGAN AVE., CHICAGO

COSTUMER EXCLUSIVE DESIGNS.

Costumer for the Leading Stage Celebrities. 'Phone, Calumet 2402.

SECOND HAND DRESSES AND FURS

888 STATE STREET, CHICAGO, ILL.

ocenery

SILKO, DYE, OIL AND WATER COLORS.
DANIEL'S SCENIC STUDIO,
Chicago Opera House Block. Chicago, IR.

# Sam Andrews

FINE FURS and DIAMONDS

ROOM 682 REPUBLIC BUILDING.

('Phone Harrison 4440.)

CHICAGO

Tel. Mad. Square 7058. VAMP SHOES SHORT



VAUDEVILLE SCHOOL

STAGE ACTING

MAKE-UP, DRAMA, ELOCUTION, SINGING
All Toc. Fancy, Novelly, Wooden and
Soft Shoe Dancing: Vandeville Acts
and Sketches. ASCERTAIN your
talents. Better your condition. Trial
lessons given. Send for illustrated
booklet. "How My 4,000 Pupils Have
Succeeded." The celebrated

ALVIENE STAGE TRAINING GRAND OPERA HOUSE BLDG.,

23D ST. AND 8TH AVE. ENTRANCE 269 8th AVE.

ENTRANCE 269 8th AVE.

Call, write or 'phone 2559 Chelsea.

Courses now forming. Failure impossible if we accept you as a student.

Public student performances.

Acts are trial performances given in our owa theatre. We instruct in person or by mail. Engagements guaranteed.

MONOLOGUES, Sketches, Sidewalk Conversa-tions, etc., written to order for profession. Good Original Work at Low Prices. Why not have an exclusive production? Order NOW. HENRY MONTEE, 24 Spreat St., Detroit, Mich.

In Anna Marble Pollock's delft Dialogue, with Ditties, designated "IN OLD EDAM."

Booked solid until June. United time.

JOHN W. DUNNE, Hotel York, New York City

28

"THE MORNING OREGOMIAN," Pertland, Ore., Nov. 9, 1909.
ORPHEUM.

"Mr. and Mrs. Hugh J. Emmett present "An Evening at Home." Incidentally, one might say, if all evenings at home were as interesting there'd be an immediate dearth of folk on the streets. Mrs. Emmett furnishes the plane accompaniment for the songs in the act, and plays artistically, indeed. She is a beautiful woman, handsomely gowned, who gives much to the success of the act. Mr. Emmett is a ventriloquist, and the repartee and bon mots which dy thick and fast from the lips of the powers possess a refreshing quality and a newwess that is appealing. Emmett possesses extraordinary powers as a ventriloquist and sunkes nonchaintly while be sends his voice to Oregon City and back. He also contributes original stusts on a violin.

# THE FAMOUS CALIFORNIA VENTRILOQUIST. THE FAMOUS CALIFORNIA VENTRILOQUIST.

Assisted by HILDRED EMMETT presenting the Musical and ventriloquial "AN EVENING novelty

Sole Representative JACK LEVY, 140 West 42nd Street, New York City

**NOW PLAYING** Sullivan-Considine FOR

**Paul Goudron** 

VERSATILE THE VAUDEVILLIAN

FIFTEEN MINUTES of FUN in "ONE"

Address care VARIETY, Chicago

HEADLINE ATTRACTION PLAYING UNITED TIME

This Week (Dec. 13th), 5th Avenue, New York

ALWAYS A HIT A FAVORITE EVERYWHERE

Direction JACK LEVY

Withrow & Glover Criterion Savannah
Wixon & Kelly 30 Tecumseh Providence
Wolf & Lee Majestic Shreveport
Wolfe Walter Bon Tons-B B
Woodbull Harry Lid Lifters B B
Woodman Harry Ellis Nowlin Oircas
Wood Oille Palace Wilmington N O
Woods W J & Co Grand Sharon Pa
Woods & Woods Trio Continental Htl Chicage
Wood W S Bon Tons B B
Wooley Mark Knickerbocker B
World & Gwer Trent Trenton
World & Kingston Orpheum Evansville
Worthley Abbott & Minthorne Airdome Chattsnooga mooga Wyckoff Fred Bijon Jackson Mich

Yackley & Bunnell Lancaster Pa Yule & Simpson Orpheum Kannas City Yaw Don Tin 119 E Madison Chicago Young Ollie & April 58 Chittenden Av Columbus O

# AMBIDEXTERITY MARVELS OLLIE YOUNG and APRIL

Movelty Diabolo Experts. BIJOU, QUINCEY, ILL., DEC. 18.

8

Zam Trio Waverly Htl Jacksonville Indef
Zanettas The Orpheum Portland
Zanfrellas The Hippo Woolwich Eng
Zanoras Cycling Revere House Chicago
Zanel's Living Statues Imperial B R
Zasell Vernon & Co Coreo Zurleh Switzerland
Zinnaman Geo Family Lafayette Ind
Zinnaman Geo Family Lafayette Ind
Zech & Zech 48 Franklya York Pa
Zimmer John Empire Hoboken
Zimmerman Al Vanity Fair B R
Zoeller Edward Mardi Gras Beanties B R
Zolars Two Bijou Lansing Mich

# **BURLESOUE ROUTES**

Weeks Dec. 20 and 27.

Ai Beeves Beanty Show Gayety Louisville 27 Gayety St. Louis ety St. Louis
Americans Bijou Phila 27-29 Gayety Scranton
30-1 Luserne Wilkes-Barre
Avenue Giris 20-22 Empire Schenectady 23-25 Gayety Albany 27 Royal Montreal
Behman Show Gayety Milwaukee 27 Albambra

chman Show Gayety milwauare at Annual Ohicago dig Review Empire Indianapolis 27 Buckingham Louisville

Bon Tona Corinthisa Rochester 27-29 Mohawk
Schenectady 30-1 Dmpire Albany

Bohemians Star St Paul 27-20 Des Moines 30-1

St Joe Bowery Burlesquers Gayety Toronto 27 Corinthian Rochester

Bowery Burlesquers Gayety Toronto 27 Corinthian Rochester
Brigadiers Royal Montreal 27 Star Toronto
Broadway Galety Girls 20-22 Gayety Albany 23-25
Empire Schenectady 27:29 Bon Ton Jersey City
30-1 Folly Paterson
Century Girls Columbia Bosten 27:29 Empire
Schenectady 30-1 Gayety Albany
Cherry Blossoms Academy Pittsburg 27 Lyceum
Washington
College Girls Empire Cleveland 27:29 Gayety Columbus 30-1 Apollo Wheeling
Columbia Burlesquers 20-22 Gayety Columbus 23-25
Apollo Wheeling 27 Gayety Pittsburg
Cosy Corner Girls 20-22 Luszene Wilkes-Barre
23-25 Gayety Scranton 27:29 Gayety Albany
30-1 Empire Schenectady
Cracker Jacks 20-22 Mohawk Schemectady 23-25
Empire Albany 27 Metropolis N Y
Dainty Duchess Gayety Pittsburg 27 Garden Buffalo
Dreamlands Lafsyette Buffalo 27 Avenue Detroit
Ducklings Star Cleached 27

Dainty Duchess Gayety Pittsburg 27 Gardan Buffalo

Presmiands Lafayette Buffalo 27 Avenne Detroit

Bucklings Star Cleveland 27 Academy Pittsburg

Burpire Burlesquers Empire Newark 27 L O 3

Bijou Phila

Fads & Foilies Gayety Phila 27 Waldmans Newark

Fashion Piates Bowery N Y 27 Empire Newark

Fashion Piates Bowery N Y 27 Empire Newark

Fashion Piates Bowery N Y 27 Empire Newark

Fay Foster Dewey Minnespolis 27 Star 38 Faul

Foilies of the Day 20-32 Foily Paterson 23-25

Bon Ton Jersey City 27 Howard Boston

Foilcesome Lambe Avenue Detroit 27 Foily Chicago.

Girls from Happyland Star Brooklyn 27 Gayety

Brooklyn

Golden Crooks 20-22 Gimore Springfield 23-25 Empire Holyoke 27 Murray Hill N Y

Hastings Show Gayety Hooklyn 27 Gayety Phila

Irwin's Big Show Gayety Hoboken 27 Music

Hail N Y

Irwin's Gibson Girls Waldmans Newark 27 Gayety

Hoboken

Irwin's Majeatics Music Hail N Y 27 Westminster

Providence

Imperials L O 27 Trocadero Phila

Report Just Carrett Dates! 27 Star and Garter

Providence Providence Providence Providence Providence Imperials L 0 27 Trocadero Phila Jersey Lilles Gayety Detroit 27 Star and Garter Chicago Paris Star Toronto 27 Lafayette Bnffalo Jolly Git Toronto Phila 27:29 Luzerne Wilkes-Barte 20-1 Gayety Scranton 29:25 Laseries Wilkes-Barte 27:29 Folly Paterson 80-1 Bon Ton Terrey City Terrey City Chicago Providence Pr

Knickerbockers Standard Cincinnati 27 Gayety Louisville Lidd Lifters Morray Hill N Y 27 Casino Phila Lady Buccaneers Empire Bklyn 27 Bowery N Y Marathon Girls Gayety Baltimore 27 Gayety Wash-ington Mardi Grau Beauties Alhambra Chicago 27 Eu-son's Chicago Masqueraders Gayety Omaha 27 Gayety Minne-anolis

apolis
Merry Maldens Howard Boston 27 Columbia Boston
Merry Whirl 20-22 Apolio Wheeling 23-25 Gayety
Columbus 27 Empire Toledo
Miss New York Jr Standard St Louis 27 Empire
Indianapolis
Morning Noon & Night Lyceum Washington 27
Monumental Bsitimore

Moulin Rouge Monumental Baltimore 27 Bijou Phila

Phila
Pat White's Galety Girls Century Kansas City
27 Standard St Louis
Parisian Widows Casino Phila 27 Gayety Balitimore
Queen of the Jarden de Paris Metropolis N Y
27-29 Empire Albany 30-1 Mohawk Schemectady
Reats Santiey Olympic N Y 27 Star Bklyn
Blaito Bounders Empire Toiedo 27 Gayety Detroit
Rice & Barton Majestic Kansas City 27 Gayety
Omaha

e Hill Gayety Minneapolis 27 Gayety Milwaukee
Rose Sydell Buson's Chicago 27 Empire Cleveland
Runnway Glris Gayety St Louis 27 Majestic Kansas City
Sam Devere Buckingham Louisville 27 People's
Cincinnati

Cincinnati
Sam T Jack's Folly Chicago 27 Star Milwaukee
Scribnes's Oh-You Woman Gayety Boston 27-29
Gilmore Springsled 30-1 Empire Holyoke
Scremaders 20-22 Empire Albany 23-25 Mohawk
Schenectady 27 Olympic N Y
Star & Garter Gayety Washington 27-29 Apollo
Wheeling 30-1 Gayety Olumbus
Star Shew Girls Sth Ave N Y 27 Casino Eklyn
Town Talk People's Cincinnati 27 Empire Chicago
Tiger Zilles 20-22 Dec Mioinee 23-25 St Joe 27 Centnry Kansas City
Trocaderos Star & Garter Chicago 27 Standard
Cincinnati
Umpire Show Casino Eklyn 27 Empire Bkiyn

Cincinnati
Umpire Show Casino Bkiyn 27 Empire Bkiyn
Vanity Fair Garden Baffalo 27 Gayety Toronto
Washington Society Girls 20-22 Bon Ton Jersey
City 23-25 Foily Paterson 27 8th Are N Y
Watson's Burlesquers L O 27 Star Cleveland
Wine Woman & Song Star Milwaukee 27 Dewey
Minneapolis
Vanikan Dewit

Minneapolis
Yankee Doodie Giris Empire Chicago 27 L O
3 Star Cleveland

## LETTERS

Where C follows name, letter is in Chicago. Where S F follows, letter is at San Fran-

cisco,
Advertising of circular letters of any description will not be listed when known.
Letters will be held for one month.
P following name indicates postal.

Ashley Edgar
Augers The
Adams Mabelle
Adams Mabelle
Aninsley Josephine
Anderson Fred
Armstrong E K
Allen Dwight (C)
Ashley Herbert
Auriemma
Astor Lonie
Arder II Lillian
Adler Flo (C)
Abel George
Alexander & Scott
Adams L P
Arthur Panl (C)
Albert Bobert

Andrews-Abbot Co Aldrach Blanche Ardarth Stelia

Baird B
Bender Harry
Bertram Helen
Beautvier Wm
Royce Fred
Barbaretto B
Breedenbach Frank Breedenbach Fra Barrison Lola Burke Billie Bailey O D Bailey Ray Bragdin Guy T Backhan Lillian

Bates Frank Beck G Beuver Fred Buckner Bosanquet Mons
Barton Harry Hookey
Bartic Eva
Burrell Barbaretto & Co
Brown Martin
Buckley Louis C
Bennet Bert (C)
Boutin C G Boutin C G
Burke D
Barrett Gertrude
Bornell Nat E (C)
Barrett Mrs A E (C)
Breon Harry (C)
Burkhart Charles (C)
Bates Chas
Brown Mary Ann (C)
Bertoss Lina (C)
Bowman Bille (C)

Bertogs Lina (C)
Bowman Billis (C)
Bowman Billis (C)
Berdy William (C)
Behees Those
Bob-Tip C
Bob-Tip C
Bererley Will
Bandy Mrs G W
Brennon & Downing (P)
Barry Kathleen (C)
Blossom Rose (C)
Bartelli Bnster (C)
Bowen Harry

Bowen Harry

Carson Flora (C)
Casedy Mable (C)
Conn Tom
Comer Imogene
Chisholm Chas E
Cook & Stevens (C)
Critsal Herman
Cournee W Rogers
Cutty Margaret & Ellzabeth
Connelly Anna & Effe
Cushman Wm F (S F)
Crockford Jessie (S F)
Clark Rubie (C)
Clark Chas K (C)
Carr George (C)
Clark A J
Chnrch Grsee (C)
Cornish W A (C)
Carmen Berhard
Caln John
Cillo & Sylvester
Conway Ivy
Carroll Thomas (C)
Craee & Co Harrey (C)
Craes M
Collins Nellie Cressy M Collins Nellie Cunningham Jean (C) Craig Bianche (C)

Carruthers Mabel
Cariton Billy (C)
Crawford J Edward (C)
Christina Frits (O)
Cooper Harry
Cornalla Chris
Carroll Joe D
Callan Lillian D
Carleton Bills (D) Callan Lillian D
Carleton Billy (P)
Cameron A1
Clifford W O
Coughlin Grace M
Comam Ed J (O)
Carr Carolyn (O)
Claire Ina (C)
Carroll Tom (C)
Catto Bhea (O)
Caron & Farnum (

Day Anna Moore (C)
Drina Max
Douglass Chaa N
Damann Carl
Drew Dorothy
Dunk B H
DeCordobie Bleecher
Duvail Brothers (C)
DeLand Helen (C)
Dagmar Alexandra (C)
Dare Grace
Dayton Lewis
Dunn V M
De Veau Neille
Densmore Beth
Dickerson Elchard (C)
Dayis Hal
Daly Beatrice (C)
Doviling James J
Delmar Mae
Daniels Waiter
De Voy Emmet
Dilworth Oille W (C)
Dean Wanda (C)
Derby Gladatone (C)
De Vine & Williams (C)
De Mar Grace (O)
Daile Theresa (O)
Daile Theresa (O)
Defres Gordon (S F)
Durand Belle
Dupree Mabel
Daile Sisters
De Cortet & Rego
Donaldson Ruth (C)
Dow Max (C)
Domaldson Ruth (C)

Eltinge Neille Easterly Fred S (C) Emmet Katherine Edwards Ernest (C)

Edwards & Ward Eis Alice English Bessie Mae Elwyn Lorne East Fred (C) Evans George Ellis Charles (C) Eilia Charles (C)
Enterbrook Fred
Emmy Karl (C)
Esposito Vincint
Elimer Fred
Emmer (C)
Earle Burt (C)
Edmunda Mile (C)
Eidridge Robert
Edithe Corinne
Emmet & Co Gracie
Elimore May (C)
Everett Millor & Co
Esmesida Sisters
Emmerson & Le Olaie (O)
Ebright Frank (C)

Fields Same
Fink Ned
Fueg Sisters
Florence Genevieve
French E L
Faccioto Tom (C)
Frord Bd
Flah Agaes C
Farmer Constance
Felncare Charles
Frod Max
Fay 2 Coleys & Fay
Fenton J (C)
Fox Harry (C)
Florence Bert
Frode Edwin
Finiay Raymond
Fuller George (C)
Flodean (C)
Frederick Josephine
Francelias Great
Flüggerald Dick
Frederick & Don (C)
Flower D J
Florede Neille
Fay Miss Aivia
Florede Neille
Fay Miss Aivia
Friend & Downing
Fox Imro
Frozo Trio (C) Fields Same Fox Imro
Frozo Trio (C)
Fay Elsie (C)
Farnum Dick

Green Felix
Gregory Margaret (O)
Griff (S F)
Gallagher Edward (O)
Graham Frankle (O)
Green Paria
Grady Thomas J
Guard Sully (O)
Grant Sedor (C)
Gardner Willie (O)
Grant Set (O)
Glenn Mrs. P J (O)
Gleckstone Harry (C)
Gotch Frank
Gardner & Golder
Griffith J P
Gardner Beece M (O) Gardner & Golder
Griffith J P
Gardner Beece M (O)
Glrdsier Barl (C)
Graser Arnold (O)
Groser Alfred
Grant Hasel
Gardner James J
Gallagher B F
Groem Jimmy (C)
Goodman Harry
Graham Maggie
Geneva Florence
Gardner & Bevere (O)
Genaro & Balley
Girdeller Barl
Gillday George Gillian Eari
Gilday George
Galeth Charles
Garsold Jolly Rath (O)
Gillingwater Clande (C)
Gage Harry E (O)
Goodwin Joe (O)
Glissando Phii (O)
Goodwin Joe (O)

Hughes Mr & Mrs G (C) Harris George Hale Eiane Hoffman E S Index Mark
Hoffman B S
Hawley Dudley
Hammer W J
Hutchinson Edward (O)
Hologies & Darrell (C)
Hippie Clifford
Hernmann Otto
Henry & Long
Hannahan Mra R P (O)
Hume Harry (C)
Hanson Lloyd (O)
Howle W H (C)
Hamilton Harry D (C)
Hamilton Mina (O)
Hawkins Jumping Jack
(C)

(0) Henderson Guy Huntings Four

Hanlon Mike Hinkle Edithe Hoppe Guy Hale Wille Hale Willie
Hassard Grace
Hunter Julius
Hadley Joe
Harvey & De Vora Trio
Heriein Lillian
Hannaher Tom (C)
Hickey Tom (C)
Hopkins Emma & Bthel
(C) Harvey Elsie (C) Hail Mrs L A (C)

### Irving Mildred

Irving Mildred

Johnson & Buckley
Jones W B (G)
Johnson Matty (C)
Johnson Matty (C)
Johnson Matty (C)
Jennings Steve
Johnson Anton
Johnson James (C)
Julot M (C)
Jeffery Howard Co (C)
Jarvis Fred
Jarvis & Martyn (O)
Juckson Avis (C)
Johnson Jack
Jones & Mayo
Jacger Harry
Jackson Alice (C)
Johnson Bros
Jerome Sidney (C)

Kingsteya The (C)

Kingsteya The (C)
King Chas & Nellie
Kendall Bianche
Knight Fred (C)
Kirk Rosa (C)
Kelly & Lewis (C)
Kelly & Kent kelly & Lowis (C)
Kelly & Kent
Kallyse Annie
Kilshi B (C)
Koler Harry I
Keno & Morris
Keleey Alfred
Kramer A (O)
Kelly Andrew
Kennedy Clayton
Kramer & Scheck (C)
Keller Jessie
Kenny John J
Keene & Adams
Kent Louise
Kirk Herbert Arthur
Kirk Balph (O)

Langford & O'Farrell (C)
La Vigne N J (C)
La Vigne N J (C)
Lavigne N J (C)
Loutings Hida
Linton Harry B
Lester N S
Lee Henry
Lavine Arthur
Lytton Nellie
Leain Bessale
Leclere Moise J
Lawrence Fred
Le Valadons
Laughlin Anna
Latell Edward
Lorraine & Dudley
Luby Edna
Loraine Harry
Lichtman Ai
Laurent Marie (C)
Lewis Dave
Lahl Edward (C)
La Darras Three
Le Clair John
Liven Harry
Lesile Jim
Leonard James
Lipman & Lewis
Long W P D
Le Roy Victor
Lancaster & Miller
Le Roy James (C)
Lavine Harel
Lawis Base (C)
Lawis Base (C)
Lester Great
Little Christine (C)
Long Morey (C)
Lennon Herbert (C)
Long Morey (C)
Lennon Herbert (C)
Lennon Herbert (C)
Lewis Daries Langdon Hardie Lowe Alice (C)

Lowe Alice (C)

Morris Kitty (O)

Morris Kitty (O)

Morris Kitty (O)

Morris Kitty (O)

Morris Mitey Katherise

Muliay & Mortis

Muliay & Mortis

Murray & W (O)

McGloin Albert (O)

Molliar & Morris

Morris & McFarland

Marzella Max

McGown Josephine (O)

Mann Ailen

MacArthur O B

Mahoney Mrs (C)

Moors Fred (C)

Morrisman Dick (O)

McCanaley Robert (O)

Mack & Elliott (O)

Morrisman Dick (O)

Marabal Selma

Moray Challotte

McAvoy Chas (O)

Martin Cyrus

Moore Martha L

McKay Jock
Miller Edward
Miller James (G)
McKay E (C)
McMarasellies James (G)
McMarasellies James (G)
McMaray E W
Macka The Seoteh
McLaughin Evelyin
Manlea Mr
MacDonald William
Morton Jr Harry K
Mozulx John (G)
Mack Edward
Mack Benton (C)
Maple Frank (C)
McMillan T B
Mack Hob
Madden Jas
Masnb W Y
Mowatt Ben
Mack J H A
Melroes Fera (C)
McLealfe K (G)
McMarasellies (G)
McMarasellies (McMarasellies (G)
McMarasellies (McMarasellies (G)
McMarasellies (McMarasellies (McMarasellies (McMarasellies (G)
McMarasellies (McMarasellies (McMarasel McKay Jock Miller Edward Mansfield Lois Mansheld Lola
Mayo & Bowe
Mardo Tom
Murphy Leo (C)
Miller Mrs Harry (C)
Murphy B J (C)
McDermott John (C)
Milliard Frank (C)
Marsa Mrs (C) Milliard Frank (Maras Mrs (C)
Manning Mabel
Minerva (C)
Molly J W (C)
Munts Merie (C)
McLeod Arthur
McDonaid Elmer McDonaid Elmer
Mack Bobt
Miles Maxine
Montrose Edith
Mertile Jack
Mortimer Gus
Mayfair Furella
Mack Tom
Moore Violet
Mother Gus
Mason Altana

Normans Harry B (C)
Niblo Fred
Nelson Ida Marie (C)
Nixon & Moran (C)
Newmans The (C)
Nichols & Croix
Nelson Chas (C)
Nelson Data (C)
Nelson Waiter

Owaliar O F
Oberman Ada H (C)
Olimstead L E (O)
Otis Flora
Osteman Chas (C)
Orma Grace
Overing Trio
Olio Quartet
O'Connors Sisters

l'ealey L B l'feli & Maywood l'erry Lew l'erry Sisters Primerose T Perry Low
Perry Slaters
Primsose T
Price & Buttler
Parker Victor
Price Cass
Phillips Bessle
Phillips Bessle
Phillips Harry (C)
Perlman Herman
Payne O V
Pauly Harry W (C)
Preston George (C)
Pastor J (C)
Prevost Rose
Pearl C O (C)
Pallard Jack (C)
Pollard Jack (C)
Price Mille
Peck Frank (C)
Fulliam Caroline (C)
Perry Geo M
Pritzkow-Bianchard
Paimer Louise
Pierre Madge (C)

Quinlen Dan Queen Tom

Bickson Bobert (O) Raderioff Florence ( Boos R C (O) Reed John P (C) Raffin T Rinaldo Revere & Yuir Ray Johnny

Stewart Ed Shaw Alex Smith Dick Shaw Alex
Smith Dick
Seymonr Pete,
Stanley Vera
Smith Luther I
Summers Dick
Swindell Archie
Skalka Gadlawsky
Swarthout W U
Stein W D
Schwarts Louis
Sullivan Club (S F)
Sternes Florence
Stenman Frank
Shuartwood George
Scott Harry
Sandow & Lambert
Stern Sam
Smith Bernard
Smith Beernard
Smith Beernard
Smith Beernard
Smith Beernard
Smith Beernard
Smith Golden CO
Sutherland & Ourtia (C)
Sutherland & Ourtia (C)
Sutherland & Ourtia (C)
Smith Henderson (C)
Smith Henderson (C)
Smith Henderson (C)
Smith Henderson (C)
Smith & Albee
Schmidt P H
Saona Harry
Samuels Eay
Smith Frank P
Stewart Harrison (O)
Schiman Ed (C)

Samuels Ray
Smith Frank P
Stewart Harrison (O)
Schiman Ed (C)
Semmers & Lowers Co
(C)
Sanford Erskine (C)
Snelby Toen
Smally Victor
Saxton Bill (C)
Steward Joseph (C)
Smith Henderson (O)
Smith Anthony
Smith Mrs Sylvester (C)
Schaeda Otto (C)
Solar William (O)
Stevenson Hayden (C)
Stacey Mrs M B (C)
Stacey Mrs M B (S)
Smith Joseph B
Smith Joseph C
Sawyer Harry Clayton
Senna Chas (P)
Sowasia Arthur

Trovato Signor (C)
Temple Dick
Theo Mile (O)
Thatan Jean
Tunsch George
Thomas Cora (C)
Trixeda & Robiason
Tunter & Campbell
Taylor Bra (C)
Tweedley John
Tenley Ellmer
Trovollo
Thayer Royalo
Thato David
Thato Clande

Uilrich Frits (C) Uoor Ollie

Vitler Jack
Van Becker Elida G (C)
Valentine L (C)
Vodel H A (O)
Vodel H A (O)
Volenta Josephine (O)
Vinard J E (C)
Venetian Street
Cians (S F)
Vaughan Miss D
Vivian Annie Vaughan Miss D
Vivian Annie
Van Chief Matt
Verdo Cari
Von Zieber Baroness (
Victorine Mytte (C)
Vinard J E (C)
Vernon Jules (C)

Vernon Jules (C)

Weston R W
Webb Harry L (C)
Wittin & Proces (C)
Wren Lew (C)
Worling Nellie
Wintera Bank
Ward Hap
Winston Jnilet
Whitfield John T (C)
Weber George
Wilkie Ewing
Wilson Jos Alf
Weber Eddie (C)
Woodbury Fred
Wilkie Ewing
Williams & Mayer
Williams & Williams & Williams
Waren Fred
West J Reyer
Wrothe Ed Lee
Wheelock Chas
Wheeler Bert
Whallen Mike S
Williams J F

Winkler Wink
Whitebend & Gierson
Wilson Graces (C)
West Al H (C)
White A W (D)
Williams Hassel K (C)
Wade Gee L & Co (C)
Wilson Fhorence (C)
Watters Ann
Wood Olie
White Jessie
Westin Great White Jessie Westin Great

Watson Sam Wilson Frank ▲ (P) Winkler J F

Young Phil Young Julia Young Jeanette (C) Young Ernest (C)

Sams Zat (C) Solar Irene (C)

# **CORRESPONDENCE**

Unless otherwise noted, the following reports are for the current week:

# **GHIGAGO**

VARIETT'S Chicago Office, 167 Dearborn Street.

# E. E. MEREDITH JOHN J. O'CONNOR

Representatives

JOHN J. O'CONNOR

MAZESTIO (Lyman E. Glover, mgr.; agent, Orpheum Circuit),—This week's bill in its entirety one of the best at the house for some time. The early acts are better than generally seen after the Monday matines show ran with a smooth ness, greatly increasing its entertaining value bessio Wynne waiks away with headline honors, in spite of the disposition of the management opermit Helen Grantley to share these honors. Miss Grantley's sketch has a certain amount of meril. but it needs pruning before it will be extraordinary. It might be said in her behalf that have playlets are never exceedingly popular in Chicago. The Avon Cosmedy Four, trameshous hit. Chra Bell Jerome and Co. were made liked in a "Girl act." The Bonhairs, flass Alf Grant, hit; Oilvetti Troubadours opened Monday sight; Stelling and Revell, horizontal bar, only second to Camille Tric; Sandberg and Lee, score with comps, chatter goes fairly well, but is strung onver much; Russell and Devere (New Acts); Eisle Tuell, "No. 2," went much better than average single on early, and deserved to do so.

AMERICAN (William Morris.)—Goyt Trio opened, giving fair start; Bertle Fowler, pleased; LeRoy and Clayton, many laughs; Neille Wallace, too much advance stuff to live np to but is held over as headliner next week; Shean and

Regiment." Cameron's Irish is immense, and his company worked smoothly, considering this being their first performance together. The harmony wandered a little on the last song, but this can easily be corrected. Despite sero weather the Kedsie is doing excellent business.

harmony wandered a little on the fast same, but this can easily be corrected. Despite sere weather the Kedsie is doing excellent business.

WILSON AVENUE (Charles B. Hagedorn, mgr.; agent, William Morris).—13-18: Doins and Lesharr, Schepp's Circus, Mildred Lester, Walter James, De Sanctis Trie, Three Bhelvey Brethers, big hit of bill for four days ending 18, and efter fart performance were changed freen second to closing. Tom Quigley opened with 11, songs. Charles Bradley, fair. LeWitt Ashanore and Co., in "A Pair of White Ducks," fair. Charles LeWitt, clever at stages, but in its present form act is only ordinary for house of this chars. The Hrolickas (New Acts). J. W. Whites's wentroliquisite officials, liked.

OIRCLE (Balaban Bros., mgru; agent, W. V. M. A.).—Second half of last week offered a fairly good bill. Mad Beley opened and started things nicely. The Twin Bhosesom have a first-cless "kid" act. The continues have been well insign nicely. The Twin Bhosesom have a first-cless "kid" act. The continues have been well selected, and the songs were put over in good shape. They finished a big hit. Olga Loraine deserves a let of credit, considering several youngsters down front made a strong attempt to break up her act. Her Bowery Girl sumber sent her over, and she finished strong. Chas. Mason and Co. in the "Onlon Trust" cleased the show. Mason secured laughing boners with a let ef monesnes. His support is fair. O'CONNOB.

PERSIDENT (J. A. Levisson, mgr.; agent, W. V. A.).—13-16: Delrick Brothers, the McOurver, Tannelli and Radeliffe. Jr-19: Gould Sisters, Thatcher Trio, Two Francisco.

OMEDY (Joons, Liulek & Schaeffer, mgrs.; agent, W. V. A.).—13-16: Delrick Brothers, the McOurver, Tannelli and Radeliffe. Jr-19: Gould Sisters, Thatcher Trio, Two Francisco, mgr.; agent, W. V. A.).—13-16: Qualter, and Miller, Purvis' Circus, Clay and Wilson.

IMPERIAL (A. Samuels, mgr.; agent, W. V. A.).—15-16: Weever and Williard, Otis L. Knight, Charles S. Brown. 17-19: Bdwards

# NOTICE TO ADVERTISERS

To be certain of changes in standing advertisements as ordered, all corrections should be in the New York office of VARIETY by Tuesday afternoon. Standing advertisements are subject to change in whole or in part weekly.

Warren, iaughing hit; Besuah and Miller, fav-orably received; Empire City Quartet, flour Rio Brothers, easily best riding act ever played honse. O'CONNOE.

Pour Rio Brothers, easily town O'CONNOE.

HAYMARKET (W. V. Newkirk, mgr.; agent,
W. V. A.).—Russell Brothers; Bersac's Pooles,
best features of a dancing bill. The Hamilias
are a dancing team; Davey and Poney Meore
have a sketch in which one of the two most
noteworthy points are Davey's Dancing; Clark
and Bergman depend to a great extent upon
dancing. Other acts: Surssal and Rasal (New
Acts), Risley and Reno, reviewed recently.

MERRY.

JULAIN (J. G. Conderman, mgr.; agent, William Morris).—13-19: Magnani Family, Tora Japs, George A. Beane and Co., Zay Holland, Biddie Erb. Each act last week measured up to standard, but the performance did not run smoothly. Fisher and Fisher opened with triple bar, fair. J. W. Clifford followed, obtaining fair applause. The Archie Onri Troupe of juggling acrobats, third, easily hit of bill. Hubert De Veau's cartooning deserving of praise. His announcements detract. Bessie Greenwood, prima donna, acored. Milliard Brothers closed.

detract. Bessie Greenwood, prima donna, scored. Milliard Brothers closed.

Milliard Brothers closed.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Without doubt one of the prettlest if not the prettlest smail house in town is the Kedsie, located on West Madison Street. Tals house replaced the Kedsie Airdome which played to big business all summer. De Hollis and Valors opened with a corking good comedy jnggling turn. While the comedisn has some good original material be also has a bunch of old sinff which could be dropped without injury to his offering. The act finished a lit. The Mosarts with their "Cobbler'a Dream" were ose of the evening hits. Their snow-shoe dance landed the applanse, and the team closed strong. Musical Bentley played several selections on his xylophone, and scored. The hit of the bill were Suily and Hussy, with singing and talking. Bright lines, an exceptionality good comedian with a strong, well-trained voice, assisted by a neatly dressed "straight" man, went the route to land the boys first honors. Al Cameron and his tronpe of warblers offered "The Last of the

and Strom, Herbert Bankin and Ca., George Le Claire.

WHITE FRONT (Johnson Brothers, mgrs.; agent, W. V. A.).—13-16: Hank Adams, May Foster and "Mike," Melrose Comedy Four.

UNION (W. V. Goodman, mgr.; agent, W. V. A.).—13-16: Arthur Crawford, Berna and Dean, Musical Smiths, George and Morese.

MARLOWE (Charles B. Mawin, mgr.; agent, S.-C.).—13-15: Billy Baker, Ghdys Devere and the "Poup Boy Giris," Emily and Jessie Dodd and Co., Dierick Brothers, George Fields. 13-19: Bothwell Browne and Co., Glenroy, Russell and Co., Stone and Pavins, Little Oiga.

SCHINDLER'S (L. S. Schulder, mgr.; agent, S.-C.).—Ablia, feature all week. Best, 13-15: Tom Dugan, Katherine King and Co., Manita and Vertia, McDonald Trio. Reat, 16-19: Bessie Allen, Crawford and Goodwis, Gage and Hert.

SITTNEE'S (Paul Sittner, mgr.; agent, S.-C.).—A bill costing \$1,000 is offered 13-19, as in crease of \$400 over what has previously been expended. This is to offset opposition of new Comedy, across the street. Vsilectical Leopards. Baiton Troupe, Smith and Harris, Greeve and Green, McFarland and Murray, Two Faribys, W. L. Werder and Co.

EMPIRIR (I. H. Heek, mgr.).—"Wims, Woman

Baiton Troupe, Smith and Harris, Greve and Green, McFarland and Murray, Two Farleys, W. L. Werder and Co.

EMPIRE (I. H. Heek, mgr.) — "Wins, Woman and Song" is the attraction this week.

LYRIC (T. D. Williams, mgr.; agent, W. V. A.).—A splendid bill at the Kennington week 12. Business big considering weather. Dr. Carl Hermann, featured, very fine, a most wonderful performance. Don and May Gordon Trie, next most popniar. Emmett and Emmett, about the same as other singing and dancing means one recently. Fred and Mae Waddell's offering much better received than when at Haymannet mocently.

ERIE (D. L. Swarts, mgr.; agent, W. E. Bechanne).—Pleasing bill for three days ending 12. Checkers Von Hampton and his "Bunding Suchannes" (New Acta); Nancy Less Elbe, spleaded single, went well; Jimmy Greene, well ideal; Cycling Zanovas and Stith and Stith, Hacrally (Harry F. Wahne mgr.; agent dis

Cycing Zanoses and Stite has bittle more applieded.

FAMILY (Harry F. Weber, mgr.; agent direct).—13-16: Pearl and Pearl, Lemboustes, Miller and Lyle, Young and Young, Benyon.

# WRITTEN ORDER

# **V**AUDEVILLE SKETCHES

DRAMATIO, COMEDY, TRAVESTY, MUSICAL

We are exclusive agents for the most successful anthors now working in this field. Can fit your peculiar personality with a sure-fire set that will increase your salary and bring continuous beckings.

LARGE ASSORTMENT SKETCHES ALWAYS ON HAND

28 ACTS NOW PLAYING

The United Agency, 724 Unity Bidg., 79 Dearborn St., Chicago, III.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

THE UNIVERSAL SUCCESS!

SYRACUSE "HERALD," NOV. 28. "Lily Lone, a dainty little artist who returns to Syracuse fresh from her triumphs in Europe. Her costuming is exquisitely beautiful and her gentle, artistic and pleasing manners are in the highest degree attractive and taking with the audience. She is magnetic and graceful, is an accomplished actrees, and is "as pretty as a picture." Alies Lena received a cordial welcome at the hands of her audience." ASCINATING

United Time

THE SEASON'S SUCCESS!

SYRACUSE "JOURNAL," MOV. 38. "Jily Lena, just arrived from abroad, thank you, gets more of the twinkle in her eye into a song than she ever did before, and makes the spotlight dissy with her new gowns. It is none of our business how Collector Louis Loeb ever let those gowns through the Customs House, and they are almost as big a hit as Lily's new hats. There are at least three new songs that have speed to them in the cute class."

RAWSON FRANCES GLARE

Direction PAT CASEY

"Herald Square Jimmy"

Written by Ella Cameron.
DEC. 90, MAJESTIC, GEDAR RAPIDS, IA. "THE

Direction, PAT CASEY.

(The original, not a copy.) New Playing the Middle West.

care VARIETY, Chicago Office.

OF THE

TWO ERLESS MACKS

YOUNGEST LEADING SOUBRET IN BURLESQUE.

ent, HARRY M. STROUSE.

**VENTRILOQUIST** 

NOTICE TO MANAGERS, ARTISTS AND FRIENDS: SeTHEATRE, NORFOLK, VA.

Change from opening to closing the show. DEC. 13. SHEA'S, BUFFALO.

ALF T. WILTON, Representative

DEC. 20, SHEA'S, TORONTO.

"THE MAN MELBA"

VOCAL RANGE OF S% OCTAVES.

BOOKED BY MILLER & BRADOTREET OF W. V. A

OH! YOU LUCKY PAIR!



"O'BRIEN FROM GALWAY"

BOOKED SOLID, COMMENCING DEC. 20.

I. B. A. RESPONSIBLE





"VARIETY" 1 YEAR REE

FOR FIRST RIGHT ANSWER

The picture illustrates name of renowned feature act. Reply to "PRIZE PUZZLE,"
VARIETY, New York.



KING OF ITALIAN COMEDIANS.

MAX HART



1806 BROADWAY, MEW YORK CITY.

CARDS OF ARTISTS UNDER THE HEADING OF

ARTISTS" "REPRESENTATIVE AT FOLLOWING RATES:

1-2 inch single col., \$4.00 menthly, net 1 linches double col., \$22.50 menthly, net 1-2 inches double col., \$22.50 menthly, net 1-2 inches double col., \$25.00 menthly, net 1-2 inches double col., \$2

# PLAYING Booked by

the Scotch Comic Pinched doing time

Orpheum

Caught by M. S. BENTHAM, Agent. Wook, Doc. 19, Salt Lake City

When ensurering advertisements bindly mention VARIABLE.

# **VARIETY'S** Branch Offices

Advertisements and subscriptions received in each at regular rates.

News items may be forwarded to the most convenient, and will be promptly transmitted.

Letters may be sent to either of the addresses, and will be forwarded or advertised.

**Publication Office** TIMES SOUARE

# **NEW YORK CITY**

# **CHICAGO**

167 Dearborn Street JOHN J. O'CONNOR E. E. MEREDITH Representatives

# SAN FRANCISCO

2064 Sutter St. LESTER J. FOUNTAIN Representative

# LONDON

418 Strand, W. C. JESSE J. FREEMAN, in charge Cable "Jessfree: London"

MABEL (Robert Pottinger, mgr.; agent, W. V. A.).—13-16: Purvia Dog and Monkey Circus, Alvo and Coplin, Lucille Tilton, Lynn and Perry. 17-19: Tannehlli and Radeliffe, La Adelia, George and Georgie, Al H. Wild.

Dunbar's Goat Circus opened on its Eastern me at Chase's, Washington, this week.

Msrle Sabbott has a six dancing act in re-hearsal, which she will produce after the first of

Judge J. B. Payne has purchased the Marlowe Theatre property from J. S. Herrman, of San Francisco, paying \$200,000. The building con-tains a hotel as well as a theatre.

William Flemen opened on the Orpheum Circult at Des Moines this week.

A E. Milier is now manager of the Thirty first Street Theatre, and booking through F. C Doyle's agency instead of Edward B. Lang.

Herbert Lioyd bonght the Xmas decoration in one of the big windows at The Fair, and will use it in his act.

The Booth Trio presented their act at the Kedsle for a showing to the Association, and as a result opened this week at the Bijou, Flint. Mich., for seven weeks on that time.

Herman Lieb has secured twelve weeks on the Morris Circuit for "Dope," and has engaged Francis Conway.

Bert H. Colton left Chicago Sunday for Decstur, to open for a tour of Association time.

Smith Davis and Martha Boucher, formerly identified with the Charles B. Marvin stock companies in Chicago, are now in vandeville with a sketch called "A Thief."

Josle Mcintire was ill iast week, and Bessie Greenwood took ber place on the bill at the Julain on Thursday night. She left next morn-ing for St. Cloud, Minn., where she opened. Grace Belmont was substituted for Miss McIn-tire on Friday night.

Coppinger and White, with Florence Bindley last season, are back in vaudeville.

Boltaire was taken ill in Oklahoma City a few weeks ago, and has been forced to cancel his time. He will go to a sanitarium until he regains his health.

Elliott and Spencer were to have tried their new act at the American last Friday morning, but owing to limited stage room at that time, the first showing was postponed.

Manager Tom Carmody entertained the La-fayette Council Knights of Columbus at the Star Tuesday night, 14.

H. W. Thompson, a newcomer in the theatri-cal business, is learning fast, to judge from the success of the Pastime, a small place on Madi-son Street near Dearborn. He has given F. H. Bradstreet \$50 a week more to expend for talent, and now plays two acts a full week, allowing the other three acts to split.

An overheated stove in a nickel theatre managed by Andrew Hottinger at 2639 Sheffield Avenue, cansed fire Thursday morning of last week, and his daughter and her husband had a narrow

The American, new, at Davenport, Ia., will open 20 with William Morris vaudeville. Two abowe will be played daily. The seating capacity of the house is 1,000. Charles Berkell will manage the bouse.

Alphonse Goettler closed as manager of "Way Down East" here, and will probably join Mort Singer's forces.

A marriage ceremony took place last week at the Saratoga Hotel with "Checkers" You Hamp-ton and Hauel Josselyn as principals. Miss Josse-lyn is with "The Yankeo Girl," while "Checkers" leade his own act, playing around Chicago. A noisy crowd serenaded the couple.

Enid Gray has been booked for eight weeks through the Keefe office.

through the Keste office.

Andy Lawrence, a prominent newspaper man of Chicago, arranged to give H. A. Campbell a surprise party on his birthday last week, and engaged Ethel Robinson of the Association to have some first-class talent on hand. He instructed the agent to have the artists at the Campbell residence no later than eight o'clock. C. E. Kohl instructed Dave Beehler to handle the party that Miss Robinson booked, and told Beehler to take the acts out in his machine. Beehler arrived there promptly at eight, but the gnests failed to arrive nutil nine, and the surprise thing failed to occur. When the party reached the Campbell residence they tipped Campbell off on the move, and apologies came from all hands.

Giendower and Manion have received contracts or several weeks, opening at Paterson this week.

Alice Robinson, when in Billings, Mont., last reck, saye the thermometer was 40 degrees

The generally accepted statement that Mr. and Mrs. Musical La Moines are never separated is untrue. Mrs. La Moines left the Majestic building Saturday, while her husband remained in the office. They were separated over two minutes.

The Chicago office of the White Rats would like to hear from Eddie Sawyer, Edwin D. Wilber. Lew A. Ward, Fred. Waddell, Albert Von Tliser, Miron Baker, Harry Bergman, Charles Bimbo, Nester Connors, C. Camille, Thomas J. Dugan, Jacob Glass, Mnrray K. Hill, Felix Lucier, O. Powell Pongo, Guy Rawson, Max Rose and George B. Scanlon, as Bobby Gaylor holds mail for each.

That trio (Henry Cohen, Belle Dale and Walter fcFarland) are now at the Hnngarian Cafe,

Harry A. Smith, private secretary to Mayor Busse, gave a box party at the Haymarket on Wednesday night of last week in honor of Bert Lesile.

The Marlowe and People's are offering S.-C. vaudeville this week, switching from William Morris. The two honses "split," the show exchanging intact.

Mrs. Adele Castellassi Tasco, danghter of Mr. and Mrs. Victor Castellassi, of the Victor House, a popular professional hotel on the North Side, died at Parte Chih, Mexico, the information having but just reached her parents.

Manager Glover, of the Majestic, had his worries Monday afternoon in playing the opening show through. The Olivetti Tronbadours were late in arriving, but wired that they would reach town by noon, and the show started with this expectation. Sandberg and Lee worked in "one" and the Troubadours were to follow. Helen Grantley and Co. next on the schednle, was not ready, so Alf Grant had to be moved up, making two acts in "one." Following it it took foor minutes before the curtain could raise on Miss Grantley's act and there was a two-minute wait before Clara Belle Jerome could follow her.

Agnes Blial, formerly ingenue of the Marlowe Stock Co., opens in vaudeville next week at the Arch, a small house booked by Frank Q. Doyle.

May Gordon, of Don and May Gordon, fell off the moving pedestal in their blke act at the Lyric Sunday afternoon, but pinckly finished the act, and appeared at the night shows.

The case of Webb vs. The Morning Telegraph came up in the Municipal Court 18, and was set for Jan. 14.

The new Majestic, Evansville, Ind., will open 5. It will be managed by Ed Raymond, for-perly of Chicago. merly

E. L. Dowling, manager of the Orpheum, Esu Claire, Wis., spent a few days in Chicago isst week with his relatives, the Musical La Moines.

J. A. Murphy, of Murphy and Williard, has written a monolog for Ray W. Snow, which he began using this week.

Eddie Foy in "Mr. Hamlet of Broadway' opened at the Great Northern Sunday.

Flayd Mack and Mabel Ersinger have just fin-ished 14 weeks on the Inter State Circuit, and have been booked for 25 weeks over the Or-pleasm and Association time by Jake Sterand.

Tell Taylor is holding down a part in "The Kinsing Giri" at the Cort; also managing his music business.

Budd Mensel is no longer stage manager at the Kedsie.

A new song written by Harry 'Newman is "What's the Matter with Riley?"

# **SAN FRANCISCO**

STER FOUNTAIN. VARIETY'S Western Office,

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.)—Donald Bowles and Co. proved strong headliner and scored in the eketch. "Guilty"; Harry Fox and Millerahlp Sisters, hit; Carl Nobel, ventraloguist, landed solid; Elein Family of cycliats have originality in their work which they do cleverly. The holdovers from last week are Eva Taylor and Co. in "Dreamona," doing big; Florence Bindley, weil liked; Four Floods, score, and Stella Morrisini, appreciated.—NA-TIONAL (Zick Abrama, mgr.; agent, S. C.).—Bros. Damm, acrobats, scored; Mr. and Mrs. O'Brien, songs and talk, did nicely; Nelly Burt, changes, well liked; Geo. Wood, monolog, rewarded with applause; Sidney Deans Co., very well, Carlotta's "Loop the Loop," sensational, though apparatus so large the start and finish could not be seen all over the hones. This caused comment.—CENTRAL (Ernest E. Howell, mgr.; agent, W. S., direct.)—Frank Jones Co. in a comedy aketch, pleased; Jarvis, Mann and Jardena, songs, just passed; Golden and Ardath in "Meeting All Comers," amusing; W. S. Harver, with his heavy juggilng, startling; Gien Bart; (New Act) Capt. Stonewait's seal. "Dick," clever work.

# **BOSTON**

BY ERHEST L. WAITT. Room 215 Colonial Bldg.

REMENT L. WAITT.

Room 215 Colonial Bldg.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).

"Peter," return date, big card; Eleanor good on in "Cupid at Home," fine rapid fire sketch, poking fun at Saffragettes; "Operatic Festival," big operatic act; Howard and North, big laughs; Lew Hawkins, good; Tom Barry & Co. in "Nick Carter," mighty good comedy; Lulu Beeson Trio, red hot dancing; Tom and Edith Almond, dancing, in which "Kangaroo dance" big feature.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—Julian Eltings, second week; Four Mortons (New Act), a Marathon of screams, the new xijoohone dance number of Kitty getting over better than the plano ever did. Morton in a bathing snit is a long-remembered sight. Caron and Egrhert, fair; Allan Shaw, modest but interesting colm manipulator; Tyler and Barton, skating adt, with some novel movements; Yankee Conned Four, good singing; Murphy and Francis; Beverley and Barnes, a and d.; Jumping Jack Hawkins complete the bill.

HOWABD (Jay Hunt, mgr.; agent direct).—"New Century Giris." House bill includes Warren and Fanst, Marie Bergere, J. Francis O'Beilly, La Rose Bros., Harris and Dale, Bose Carlin, the Chagnons, Frank Swin.

Mrs. J. J. Coogan, booking manager for the National Booking Offices, has been ill for a week with the grippe.

There is a noticeable failing off in the vaude-ville acts at local motion picture houses, since three houses were closed last week for violating their licenses.

# **PHILADELPHIA**

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Oils Harian headlines this week. Harian has selected a short version of "A Stranger in New York" for his pinnge into vauderille, and it is not a happy selection. Harian's individual ability is not enough to bolster up the weaknesses of "An Accommodating Stranger." What little success was secured resulted from Harian's song and a whisting finlsh. Were he to frame np something along this line alone he would no doubt reach some degree of success in vandeville. He would also require better support than given by any member of his present cast. Andy Rice did a whole lot for the show. It was his first appearance here in his new role, and he went through flying. His parodles are a bit more pointed than is usually heard here, but each was well received. Rice is one kind of a monologist we have been looking for, and he easily proved his worth. The Juggling Normans held sil but a few of the rain-dodgers seated by their corking

# The ROYAL



Typewriter  $$65^{\odot}$ 

THE ACKNOWLEDGED STANDARD OF TO-DAY

YOU CAN PAY MORE BUT YOU CANNOT BUY MORE

ROYAL TYPEWRITER CO. Royal Typewriter Bldg., New York

21 Monroe St., Chicago, Ill.

club juggling act as a closing number. It was the Normans' first showing in this house, although they were seen in this city before they graduated into the first rank. Now they have an offering that onght to go just as big on any bill as it did here. Mullen and Corelli also put over a big hit with their comedy acrobatic turn. Corelli's clean cut floor tumbling, coupled with Mullen's running fire of witty talk, makes this act about the most valuable acrobatic turn in "one" in vandeville. Grigosettl's Flying Ballet, with Mile. Floretta as principal was warmly received. Never elaborately staged, it seems that this detail has been almost entirely overlooked in the present offering, and the serial hallet effects must stand alone on its merit for behuty. It is a pretty act, and the finish with the doves dying about makes a picture that can hardly be resisted. The Long Acre Four did very nicely with several selections. The attempted comedy on the part of the base is in bad form in the way they have framed up their act, and should be dropped or the style of the act changed. "The Chalk Line." a rural sketch presented by Harian Knight and Co. was well received. Lightning Hopper won recognition for some skillful and rapid sketching. The Five Musical McLaremopened the show in good shape. There is considerable improvement all through this act, and it should find no trouble gaining a place in the front ranks if they continue to advance as they have since last appearing here. Pictures.

WILLIAM PENN (Geo. Metsel, mgr.; agent, I. B. A.).—If the size of the audience present on Monday night with the rain coming down in torrents, le a sample of the business done here weekly, this house is certainly getting a big share of the patronage devoted to "pop" vaudeville bill. F. Artuga opened the show with a neatly dressed equilibristic set, showing one or two new and catchy tricks, that of a one-hand walk being act, and it helps a show considerably. One drawback noticed on two or three visits was the tendency to cause stage waits, and a

VIOTORIA (Jay Mastbanm, mgr.; agent, M. . O. A.).—Captain Jack Smith and Co. fi ishes the principal features of the bill this wee

**VAUDEVILLE ACTS, ATTENTION** 

# MARI

of THE WILLIAM MORRIS, Inc., CIRCUIT, Will be in the New York office TUESDAY and WEDNESDAY of EACH WEEK to book acts for the New England Time.

INCHEDIATE AND COMMUNITIVE BOOKINGS. SHORT JUMPS.

When appropriate advertisements hindly mention VARIETY.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

"Night in an English Music Hall"

"Right in Slams of Loudon"

DECEMBER 20, PLAZA, NEW

ALF REEVES. Managet.

IN VAUDEVILLE

"LITTLE OKABLEY"

POADER

and H

"The Stable-boy and The Girlie"

Booking reprint

Address care VARIETY.

"THE GIRL FROM THE STATEM"

2814 BROADWAY, MEW YORK CITY

her Original

PAKA'S NAWAMAN TRIO AND CO.

CAN DO THINGS NO OTHER MAN-KIR

WEER DEC. 20, ORPHEUM, NEW ORLEGHE.

UNUSL

America's foremost female ventriloquist

Direction AL. SUTHERLAND

COMPANY.

WILLIAM MORRIS TIME. PLAYING

to America to play a SPECIAL

MUM, PORTLAND, ORB.

Booked solid until 1912. Direction, JENIE JACOBS.



MOVELTY SINGING ACT IN COSTUME. WANTING TO HEAR FROM REAL AGENTS.

FRANK ZOE STEVAN
HIGH ART PARIMAN NOVELTY VAUDEVILLE ARTISTS,
Introducing
SYLVAN CASAD, The Soy Comedian with the Big Voice.
In their own version of
"EVERY DAY RAPPENINGS ON A RAHLEGAD,"
Fermanent address, DARLINGTON, WIS.



They might not need us yet, they might; We'll let our name be just in sight. An set so small as ours might be Precisely their necessity.

AND

BUT-WE ARE BOOKED SOLID.

Playing The

Orpheum Circuit

BENEDICT

AND

EDGENTHIO SINGERS AND DANGERS of Flayd Mack, Billy Mann, Van Hovon and Bell Bey Trio

IMMITABLE ECCENTRIC ACROBATIC JUGGEERS, SENSATION OF THE BEASON.

ABSOLUTELY ALONE ON THE PEDESTAL OF GREATNESS.

OF CHIEF, Manyon

WATCH THE DEVILSTICKS-The Trick That Teaches Those That Talk Tricks.



Come and see the greatest comedy act SUNDAY, JAN. 2, MURRAY HILL THEATRE, N. T.

# HENNINGS, LEWIS AND HENNINGS

This will be the last season in vaudeville for THE GREAT AENRI FRENCH

LAVANTINA SISTERS, European Novelty Act.

DAZIE FRENCH, Queen

The above acts are under the personal management of THE GREAT HEWRI FRINGH. All communications to be sent to his permanent address, GERARD HOYEL, 46th 5T. and BROADWAY, NEW YORK GIFY.



# **MARVELOUS ADONIS**

THE AUSTRALIAN WONDER.

# WILL OPEN AN OFFICE

in Long Acre Building

**NEW YORK CITY** 

After concluding time with U. B. O. (June 8, 1910)

Booked solid on United Time.

This is an numerally well staged and handled act for houses of this size, and it made a log bit. Smith is a great shot with a revolver, some of his mirror shots being real startiers. A bit of his mirror shots being real startiers. A bit of his mirror shots being real startiers. A bit of his mirror shots being real startiers. A bit of his mirror shots being real startiers. A bit of his mirror shots being real startiers. A bit of his mirror shots being real startiers. A bit of his mirror shots being and the start of the either members of the troupe added as welly to the act others were Jordan and Bremson, the his mirror shots and Leans, and the shots of the property of the startiers of the starti

trapese. Pictures.

Pia.Za (Frank Migone, mgr.; agent, Taylor & Kaufman).—Baslam, White's Mule Clices, Harkins, Adair and Bonn, the Ashers. Pictures.

FOREPAUGH'S (Taylor & Kaufman, mgrs.; agent, Taylor & Kaufman, —Chester Blodget Johnston, Brown and Wilmot, Howard and Lindner. George Barros. Pictures.

EMPIRE (Sandford & Western, mgrs.; agent, Taylor & Kaufman).—Olle Lamond, Gates and Blake, Harvey and Parker, Palace Chamber Trio. Pictures.

Pictures.

UNIQUE (Vandeville was cut out of the regular offering here this week. Pictures with a five-cent admission will be the policy until the bouse closes, about Jan. 1.

CASINO (Kibas & Koenig, mgrs.)—"Gibson data.

TROCADERO (Chas. Cromwell, mgr.).—''Kentneky Belles."
GAYETY (Eddie Shayne, mgr.).—"Marathon
Girls," with Jack Johnson, added attraction.

# ST. LOUIS BY FRANK R. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orphenm Circuit).—Kroneman Brothers, Brent Hayes, Charles A. Mason and Co., good comedy; Madame Mauricia Moriehini, the Hammerstein prima donna; Barnes and Crawford, ecream; Eight Geisha Girls, real Japa, real novalty; Carson and Willard, funny; Carmon Troupe, aerialists, daring.

GRAND (Charles Wallace, mgr.; agent, Orphenm Circuit).—Marsh Craig, Fayette Munro, Berry and Helvers, G. Herbert Mitchill, Gna Edwards' "Koentry Kids." Goldsmith and Hoppe, and the McGradya, specificities.

572ANDAED (Lee Reichenbach, mgr.).—"The Big Zewfev." Renry P. Dixon's production opened with a packed matines and a turnaway Sunday night. Better than last year. Clem Bellew, Nellis Floredes, Harry Levan, Lelia Belnett and Frankle, still keep the comedy flowing constantly. Misses Heath and Florence gave the best of the imitations. "The Girl in the Purple Mask" made the biggest dancing hit of the season.

GATENTY (O. T. Crawford, mgr.).—Rice and Barton, same old show, with Charles Barton supported by John Griffith, Jeanette Young and a score of others.

## ATLANTIO CITY, M. J.

ATLARTIU OLIX, M. v.,

YOUNG'S PIER (Ben Harris mgr.; agent, U.
B. O.).—"Snap Shots" (New Acts); Tinkham
and Co., cyclasta is "The Cage of Peath," sensational; Golden and Hughes, blt; Murray and
Linn (New Acts); Chas. A. Loder and Co. in
"The Cobbler's Christmas," good; Sandy Mc-

# **WANTED AT ONCE** MOVING PICTURE PLAYS

AMERICAN SUBJECTS

STOCK CAMPANY IN FLORIDA WALLACE MOCUTCHEON

GEO. MELIES STUDIO

Gregor, Scotch comedian, well liked; Joe Marty, comedy juggier, excellent.—SAVOY (Harry Brown, mgr.; agent direct).—Johanle Lyens, cendy juggier, good; May Healy, character comedian, went big; Joe Moreland, "talking" lettures.—CRITERION (W. A. Barritt, mgr.).—M. p.; ill. songs.—MILIJION DOLLAB PIER (J. L. Young, mgr.).—M. p.—STERPLECHASE PIER (B. L. Perry, mgr.).—M. p.—LECHASE PIER (B. L. Perry, mgr.).—M. p.

### BALTIMORE, MD.

BALTIMORE, MD.

MARYLAND (Fred Schanberger, mgv.; agnet, U. B. O.).—Stuart, "the Male Patti," remarkable feminine impersonator; Frank Fogerty, excellent; the quartet, good harmony; W. O. Fields, big hit. J. Francia Dooley and Gorians Sayles, well liked; Mareena, Nevarre and Mareena, ercobate, good; John P. Wade and Co., good; Cotter and Boulden, novel.—WILSON (Joe Dillon, mgr.; agent, Joe Woods.)—Excellent bill headed by the graceful Belle Gerdon; Elverton, juggler, good; Pelser and Whita, applanse; Sanford and Darlington, amased: Dan Malley, Impersonator, liked; Clayton and Blabop, musical, hit; George Morton and Oa. in good sketch, cleverly presented.—VICTOBIA (Pearce & Scheck, mgrs.; agent, William Morria.)—Mile Boscita, a Greclan dancer, excellent; Orville and Frank, acrobata, clever; Imperial minatrels, repeated anceass; Ned Fitsgibbona, comedian, very good; Willia and Warner, well liked; Shields and Gale, seenational acrielists; De Pace Brothers, musicians, good; Kathrine Morton, songstress, hit.—BLANEY'S (Soi. Saphler, mgr.; agent, I. B. A.).—Hawley and Oloott, Gerk. Norslers, Pietro Basalari, Alfred Midred Force and Co, The Bradys, Rice and Walters, Orest Inhiwawa Japanese Troupe.

—GALETH (Wm. Ballani, mgr.),—'Star and Garter Show.'—MONUMENTAL (Montague Jacobs, mgr.).—'The Jolly Girls.''

# BATONNE, N. J.

BATONNE, N. J.

BIJOU (B. D. Howard, mgr.; agent. I. B. A.;
Monday rehearsal 1).—13-15: Robert's Animals
heads, amusing; Grace Glison, southet, pleased;
Tom Mahoney, comedian, good; Warner and Lakewood, a. and d., pleasing; Neal Farley, sololat;
Dick Crollus and Co., did well. 16-18: Whir's
Quartet; Weber and Harrington, Alice Mortlock,
Rita Curties, Dills and Templeton.—M.ATION.
AL (J. J. Force, mgr.; agent, Joe Leo).—M. p.,
the Thibanits, May Wardel, Johnson and Kelly,
Charles Stowe, Elmar Clifton, Vercomee and
Houston, Katherine Roth. LEROY C. FAER.

BROCKTON, MASS.

HATHAWAY'S (McCue & Cahill, mgrs.; agent, William Morris; Monday rehearsal 10).—Shorey and Campbell in interesting playlet, "That Teraward (wartet," excellent; Irving R. Walton, laughing hit; the Bartelmea, baiancera, good; Carrino's well trained bears; Baker and Evertz.—OR-PHEUM (F. U. Blahop, Mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Joe Flynn, went big; Ed C. Jordan and Co., many laughs; Rosser and Georgette, vocalists, good; Jeannette, pleased, as did Black and Jones, colored.—SHEEDY'S (J. L. Owens, mgr.; agent, I. B. O.; Monday rehearsal 10).—Malkie and Walker, Mnsical Coates, Parsons and Stewart, Jimmy Gardner.

II. A. BARTLETT.

# BUTTE, MONT.

BUTTE MONT.

MAJESTIC (D. W. Swartz, mgr.; agent, S.C.).—Week 11: George Reno and the "Odd
Lot," scream; Paulinette and Picquo, comedians,
good; Sally Stembler, songs, pleased; William
Coleman, monologist, ordinary.—EmPIRE (W.
A. Liaderman, mgr.; agent, W. S.).—Week 12:
Casey and Leclair, clever; Trixida and Robinson, classy; Doc Rice, ordinary; Freda Giroux,
good. W. A. Linderman is manager Empire, aucreding L. M. Quinn, who left Bnite anddenly
and has not been heard from. Agent changed
from Webster to Fischer, Seattle.

H. T. ASHLOCK.

# CHARLOTTE, W. C.

OHARLOTTE, N. C.

DIXIE (Ed Werttey, mgr.; agent direct; Monday rebearsal 10).—Starrs, rube sketch, went big; Sidney Williams, bartione, good.—OLAMO (J. O. Walker, mgr.; agent, Williams & Kneble; Monday rebearsal 12).—May Mulligan, character changes, good; Sl Vad, acrobat, well received; the Dubols, Imitators, big hit.—STAR (C. F. Newell, mgr.; agent, Curt Wiele; Monday rebearsal 10).—Madam Ellis, "mental" tel., good; Paul Hanvers, bit.

LLOYD.

## LOUISVILLE KY.

MARY ANDERSON (C. J. L. Weed, mgr.; agent, Orphenm Circult).—Luigi Bron., gymnastafair; Raby Raymoud and Boys, well received; Musical Johnstons, good; Walah, Lynch and Co.

good; John Well, talking prestidigitateur, good; La Pettie Bevue, hit; James Harrigan, tramp jungler, flee; Ferrell Brothers, cemedy cyclista, good.—BUCKINGHAM (Herace McCrechin, mgr.).—"Town Talk," very good show; large andlence.

J. W. OPPBNHEIMER.

## MALDEN, MASS.

AUDITORIUM SCENIC TEMPLE (W. D. Bradatreet, mgr.; agent, Quigley Amusement Burean;
rebearsal, Monday, 10.)—Marimba Band, very
good; Julies Harron, impersonater; Ada Oerbett,
changer artist; Ira Kessner, twor. Week of 18:
Williams and Ross. in "The Night Before Christmas"; Juliet Wood, impersonator; Lee Tung Foo,
Chinese baritone; Ira Kessner, tenor.
T. O. KENNEY.

### MERIDEN. COMM.

EXECUTE: OOME.

POLI'S THEATRE (A. E. Cuiver, mgr.; agent, U. B. O.) Wilson, trick bicyclist, the hit; Lester and Kellett, singing, fair; Joe Keno and Eilda Morris, a. and d., good; Hilda Hawthorne, ventriloquist, very good; E. F. Hawley, Francis Haight and Co., "The Bandit," excellent; Harry B. Lester, monologue, great.—CEYSTAL HARRY (Pinder and Budloff, mgrs.)—M. p. and songs by Vlola Morrison.—STAE (B. T. Halliwell, mgr.)—M. p. and songs by James Penders and Miss Wilson.

### MILWAUERE, WIS.

MAJESTIC.—Baptiste and Franconi, acrobats; Gordon and Marka, good; Middleton, Spelimeyer and Co., good; Amma Francis and Co., splendid dancing; Chas. F. Semon, humorous; "Jack, the Giant Killer," diverting; Matthews and Ashley good; Edna Aug, entertaining; Millet's Models, artistle posea.—GAYETY.—"Mard! Gras Beauties," aplendid.—BTAR.—"Fay Fester," big show.—ORPHEUM, LYRIC and DELIGHT.—Pictures and songs. HERBERT MORTON.

## MONTREAL, CAN.

MOTTERAL, CAM.

BENNETT'S (G. Driscoll, mgr.; agent, U. B.
O.).—Fougere, headiner, retired after Monday
matinee; Tate's "Motoring" pleased; also Dollar
Troupe; Dale and Boyle, dancers; White and
Simmons; Jane Courthorpe Co. and Leo Carrillo
rounded out weakest hill yet seen here. An opposition house would be welcomed.

BILLY ABMSTRONG.

## MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10:20).—Simileta Sisters, novelty, pleased; Eslas Marle, violiniat, good; Chapman Sisters, a. and d., good; George Montaerat, seketch, clever.

# NEWARK, M. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearnal, Monday, 9.—Good evenly balanced bill here to good business at opening performance. On the bill are "The Top of the World," dancers, headed by Vivian Ford; Harry Ali and Bobby Noisa and Co., clever s. and dipanto" skit; Carter De Haven and Co., in a novel offering; Seima Brasix, juggling; The Fariel-Taylor Co., in langhable sketch, "That Minstrel Man"; Van-Cleve-Denten and Pete in the "Adventure of a Lady and a Darky," very hilarious; Susanne Rocomoro, songstress, charmed; Thornton Cole and Avia Maythis (who are New-arkers) pleased in "The Stage Door Johnnie"; J. Warren Keane and Co., magle and illusions, went well.——AMERICAN (Wm. Morris, Inc.; rehearsal, Monday, 9.)—This will be a record breaking week here in regard to attendance as the house has aiready been sold out. There will be theatre parties every evening to witness the breaking week bers in regard to attendence as the house has already been sold out. There will be theatre parties every evening to witness the show given by Harry Lander, and others: Stales the show given by Harry Lander, and others: Stales firedex, in their musical act; The Ricardina, gymnasts; Mille Lorette with her posing dog: Geo. W. Day, in monologue; Mayme Remington and Picks and Dill and Ward in s. and d.—ARCADE (L. O. Mumford, mgr.; rehearals, Monday 10).—Good program to good crowds on Monday. On the bill are Bonnle McCue, a female "Harry Lauder," very clever; Boston Newsboys Comedy Four, sang well; the La Ross Slaiera, songs; Len Marsh's Aeolla Bongsters, good; Wm. Hogel (8d week) character songs; the Holsom Boys, dancers, clever; Billy and Mai Alvare, cural sketch; Jack Oliver, monologue; m. p. and ill. songs.—EMPIRE (Leon Evans, mgr.).—"The Imperials," headed by Johnny Dove, a Newark boy; a good company.—WALDMANNS Clee Ottelengin, mgr.).—Irwin's hig show, headed by Coccia and Amato, troupe of Apache dancers.

MEM PETEORD

## NEW BEDFORD, MASS.

NEW BEDFORD, man.

NEW BEDFORD (W. B. Cross, mgr.).—Capt
Webb's seals; Helene and Corline; pictures.—
SAVOY (J. W. Berry, mgr.).—De Vio Trio, gymnasia, good; Mina Lester, good; pictures.—
NICKEL (J. McAloon, mgr.).—Pictures.

H. C. TRIPP.

### NEW MAYEN, CONN.

POLI'S (F. J. Windisch, mgr.; agest, U. B. O.; rebearsal, Menday, 10.).—Odiya, excellent, high and funcy diving, generously acknowledged. Thurber and Madison, musical salive, exceptioning atthough some parts old; 'Might Falace Girls,' very good. Brown and Ayer, remedy received; Violet Black and Co. in 'The Babway,' good; Chick Sale offered some school character sketches to good advantage; Aerial Smiths, one of the best aerial numbers ever seen in the becase.

### NEW ORLEANS, LA.

MEW OFLICATE, LA.

AMERICAN (Henry Greenwall, mgr.; aggest, william Morris; finaday rehearsal 10).—Severia, traly great, fine reception: Figure, justifier, opened; Busch Devere Rose, well the state of the country of of the co

### OTTAWA, ONT.

OTTAWA, OHT.

BENNETT'S (Gus S. Greening, mgr.; agent, U. B. O.).—Johnston and Party, laughing Mt; Four Riasos, big applause; Wm. Keengh Omech appreciated; McDevitt and Eclip, well received; Harry Bacch, novelty; Lepss and Lopss, musical, remarkably well dense; Alto Tods, greatly appreciate,—GRAND OPERA HOURS (L. W. Marks, mgr.).—Geo. Marks, Ill: congr.; Wm. Dicer, barltone; Masie Marks, "Eid" congs, hits.—PEOPLE'S WONDERLAND.—National fally-land; has Majestic Antonatic, sieked, especity business.—E. W. Marks has purchase afte at busiest corner. Willi creet modern are vaudeville theater for own use; also American Company making preparations for building vaudeville theater.

# PORTLAND, ORE,

PORTLAND, ORE.

ORPHEUM (Martin Beck, sea. mgr.; agent direct).—Alice Lloyd, strong feature and big bit; McNaughten Bros., acream; Brothers Permane, excellent; Cross and Jespobine, great: Lakesha, clever juggler, good comedy; Constant Arkaneas, clever juggler, good comedy; Constant Arkaneas, excellent musician; Jec. Garns, equilibriat, geod.

—PANTAGES' (John A. Johnson, mgr.; agent, W. S.).—Florence Troupe, acrebits and Pener American Gypey Girls divided bonors, scening heavily; Howard and Levisia geod; Schresse and Chappel, acream; Big and Bang, good comedy; Mile. Vilecays, Lee Mile. 11, songs.——GRAND (Frank Coffin Berry, mgr.; agent, S.-C.).—Delmore and Lee head, arcellest bill; Whitehead and Grierson, Long and Cories, good; Wisses and Demondeville, good; Jimmy Wall, hit; Kathleen De Vole, clever; Fred Baner, Ill. songs.——W. B. B.

# 🕰 THE CASINO

1404 BROADWAY, N. Y.

**Exclusive Diamond** Mounted Jowelry. Foreign Nevelties, etc.

Especially Imported for the Belidays.

Inspection of Goods and Comparison of Prices

Barnestly Solleited.

JAC. ROSENBAUM, Prop.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

# **PRINCE**

Miss IDA RENE

AND "JIM." L. H. BAUER, LONDON, mications, VARIETY, New York

nunications, VARIETY, London.

TALKING ACT IN "ONE."

WM. S. CLARE'S "JERSEY LILIES

These "Tanglefoot" Dancers. NOT ONE IN "ONE" LIKE THIS ONE.

ECCENTRIC EQUILIBRISTS AND ACROBATS

New York England Australia Africa

# ALONE. DOING TEN MINUTES.

Playing for WALTER F. REEFE.

JOS. E. SHEA,

DESCRIPTIVE PLANIST EXTRAORDINARY, Especially "STORM" Piece with ELECTRICAL Effects Act 19 Mins. Have epon time. Address Bullwan-Considine, San Francisco, Cal.
JOHNIES C. WALSE, Mgr.

in one act Grand Opera, with Mlle. Hortonse Mazarett and Miss Othella DeMoss

DEC. 80, BENNETT'S, MONTREAL.

# DAISY

# THREE

JACK DUNHAM

THE

JOE FARRELL

THE MUSKETEERS OF MODERN DAYS.

(Athes)

DEC. 18, CAMP STAR THEATRE, ST. PAUL, MINN.

(D'Artagnan)
Campaigning with "The Tiger Lillies" Co.

FOOD FOR THOUGHT.

PROGRESSIVENESS — ORIGINALITY — STICKATIVENESS.

"World's Premier Colored Ventriloquist."

A Big Laughing Success,
His criginal scenic novelty, "FUN IN A BARBER SHOP."

Ask MR. JOHN J. QUIGLEY.

by FRANCES RIGLER, In the Comed;
"THE ROSE AND THE THORM."

COPYRIGHTED

Address care VARIETY.

That Comedy Ring Act

WEEK DEC. 20, EMPIRE, BROOKLYN. Season '09-'10, "LADY BUCCANEERS."
MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL.



WATCH for the MEW BIG ACT. Semething decidedly ORIGINAL

"THE MODERN E8"

Presents "AN HOTEL ROOM IN MID-AIR." Big Success Everywhere.

Playing S.-C. CIRCUIT.

NOTICE-NEW ACT COPYRIGHTED.

**BOOKED SOLID** 

For a Year

Successful

MERRY XMAS AND A HAPPY NEW YEAR TO

A LAUGH IN EVERY LINE 00 Parodies \$1 00

BUYS SURE-FIRE PARODIES ON BUYS

"PUT ON YOUR OLD GREY BONNET" "CUBANOLA GLIDE" "WILD CHERRY RAG" OH WHAT I KNOW ABOUT YOU"

Enclose one dollar for the four to

HARRY BREEN

361 HOYT STREET. - BROOKLYN, N. Y.

NAT WILLS LEW DOCKSTADER

### PITTEFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgt.; agent, U. B. O.; rehearsals, Monday, 10 a. m.).—
Week of Dec. 12: Lee Bros and Allen, s and d., good dancing act; William Wolff and Co., operatic playet, very good; Zara-Carmen Trio, neating largeling act; Tenbrooks and Henery, comedians, kept the audience in aprear; Sullivan Pasqueina and Co., "A C. O. D. Package," clever aketch well acted; illustrated song by W. Coughter and m p. GEORGE FRANKLIN.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.; rehearsal Monday 10:80).—M. p. and John Zouboulakis, pleased; "The Widow Brown," new act; Carleton Sisters, well received; Aerial Lloyds. excellent. decldedly showy and clever casting act.—BIJOU (Frank M. Ery & Son. mgrs.; agent. M. P. Co.; rehearsal, Monday, 10:80).—M. p. and Lew Mortimer, good; Fox and Demay, pleased; Yarrick and Loianda, langhing hit; Miss Neilson, well received.—GRAND (Cornelins Keeney, mgr.; agent. W. S. Cieveland, rehearsal, Monday 11.).—M. p. and The Sidonias, Maye and Smith, Doie's three leading ladies, and Seymour.

G. H. R.

## SAGINAW, MICH.

BAGINAW, MIUH.

JEFFERS (C. W. Porter, mgr.).—Fianagan and Edwards, headliner; Eidora and Co., comedy juggiers, good; Charlotte Eavencroft, ainging violinist, very clever; Rose and Severu, very good.—BiJOU (W. A. Rusco, mgr.).—Stanley Edwards and Co., "Living Statuary," best seen here; Three Mitchells (colored), good; Ethel Barr and Co., very good; Helen Shipman, child impersonator, good; Booder La Velle Trio, clever langh producers.

MARGARET GOODMAN.

## SAN ANTONIA, TEX.

ROYAL (Lloyd Spencer, mgr.; sgent, C. E. Hodkins.).—Week ending 11: Geo. Prince and Jean Carothers, sketch, pieseed; Verne Phelps and Dora Cullenbine, musical act, appliause; Coden and Clifford, s. and d., fair; Keener Adde and Co., sketch, good.—STAR (Kennedy and Wyler, mgrs.; agent, Mgettc).—Clipper Quartet, good: Theo and her Dandles, sketch, applause; Dallas Romans, impersonator, fair.—HAPPY HOUR (Tom Mills, mgr.; agent. Snilivan and Considue.) Scott and Davis, musical a hit; Lester and Alien, singers, pieased. BEN MILAM.

## BAVANNAH. GA.

SAVANMAH, GA.

CRITERION (Frank & Hubert Bandy, mgrs.; agent, William Mortis).—Lee Edmunds, monolog. clever; Rnf and Cusic, grotesque work. fine: Boydeil Duo, s. and d., very good; Ruth Burkett, character change, great; ingrams, eccentric juglera, passable; Hal Mordaunt and Co., headliners. Pictures and songs.—AIRDOME (Frank & Hubert Bandy, mgrs.; agent, Empire Exchange).—Sylvia Summers and Co. in "Temple Valley" and "Slaves of the Czar." Attendance very good.—ATHENAEUM (Charles Bernard, director; Arthor Lincas, mgr.).—Second week of Sig. Reinfield's "Lady Minstreis," to packed houses, This week a satire on "The Soul Kliss," tremendons hit; atanding room Monday.—GRAND.—Pictures and songs to fair attendance.—ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter State; rehearsai Monday 2).—Melbourne MacDowell and Virginia Drew Trescott in "A Man of the People," season's artistic tri-

nmph; Albertus and Aitna, comedy jugglers, ex-cellent; Fred Morton, harmonica, scored; Car-berry and Stanton, singers, very good; J. W. Harrington, went big in dialects; pictures and songs.

## SCHEMECTADY, M. Y.

EMPIRE (Wm. H. Buck, mgr.).—9-11,
"Star Show Giris," good. 13-15, "The
Brigadiers," pleased.——MOHAWK (Chas. T.
Taylor, mgr.).—9-11, Billy W. Watson's "Girls
From Dreamland," good; 13-15, Scribner'a "Oh,
Yon Women," good; big business.
S. J. KING.

### SEATTLE, WASH.

OPPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal, 10.)—Zanettos, enthused, Frank Tinney, scream; Basque Quartet, hit; Underwood and Slosson, headline, good; Donovan and Arnold, laughable; Belle Davis and "picka," well revarded; Fox and Foxie's Circus, funny.—PAN-TAGE'S (Alex Pantage, mgr.; agent, W. S.).—Lavan Trio, immense; Delaphone, very good; May Tuliey Co., headline, roar; Novelty Dancing Four, hit; Nancy Withro, fine; Valdare and Varno, great; Helen Lowe, well received.—MAJESTIO (Frank Donnelian, mgr.; agent, S. C.)—Rommany Opera Co., headline, high class and fine; Gardner and Golder, very funny; Four Baitus, great, should close bill; Marle Fits-Gibbons, decided hit, Tremaine and Co., good sketch; Frank Marekley, very clever W. C. T.

# TORONTO, ONT.

TORONTO, ONT.

SHEAS (J. Heam, mgr.)—Van Bleue, Great Warren and Bianchard, good; Mr. and Mrs. Jimmy Barry, scream; Fred Dupres, clever; Forbes and Bowman, novel; Rosaire and Dogrette, funny; Robt. Demont and Co., good; pictures.—

"AJESTIC (Wm. Morris, mgr.)—"Frantastic Phantoms," big noveity: Daphne Pollard, fetching; Whipple, clever; Kohler Trio, artistic; Friend and Downing, fair; Austin Bros. and Co., good; American heauties novel pictures.—

STAR (F. W. Stair, mgr.).—Marion's Bnrisquers, hit.——GAYETY (T. R. Henry, mgr.).—Bon Tons scored.——AGNES STREET (Pear F. Griffin, mgr.).—Vaudeville and pictures.—

HARTLEY. HARTLEY

### UTICA, M. Y.

SHUBERT (Percy Walling, rep.; agent, U. B. O.; rehearsal Monday 10).—Dean and Price, comedy sketch, good; Kaichi Jap Tronpe, very

vocalist, two extremely high-class numbers; Dale and Lake, sketch, fair; Clark Bros., dancing, excellent.—NOTE:—Manager Anthony Geronimo, of the Lyceum, announces he has leased the Port Chester, N. Y., skating rink, and will remodel it into an np-to-date theatre. The shows will very probably be placed through the United Booking Offices' Family Department now booking the Lyceum. It is understood that possession will be had January 1.

one of the best seen here this season. Beatrice Ingram and Co. in "The Duchess," was the decided hit. Monroe and Mack were seen in their intest nonsense, "Taking the Third Degree"; Yosco and Lyons, as "The Harpist and the Singer," liberal applause: Mildred Warren and Co. in "A Little of Everything," pleased; Minnie St. Clair was better liked than the uanal single entertainer; Dunbar'a goat circus ammsed and McRae and Levering, langhable eccentricities, closed the bili.—MAJESTIO (F. B. Weston, ngr.; agent, W. S. Cleveland; rehearsals. Monday, 11:30.).—Minule Stokes and Co., in "It Works Like a Charm," hit; Fennali and Tyson, a and d., excellent; Theo. and Camille Ia Tess, gymnasts, excellent; Johnstone and Cook. in "After the Ball," well received.—GAYETY (Geo. Puck., mgr.).—"The Merry Whit" Co.—LYCEUM (Engene Kernan, mgr.).—The Moulin Rouge is the attraction. Julia Sinclair. Cherry Bonner, Marte Fisher and Victoria Sawtelle are the leaders of the feminine contingent and Joe Emerson, Marray Simons, Henry Henshaw and Arthur Putnam are the funmakers.—COLONIAL (A. J. Brylawski, mgr.; agents, McHugh. Jeffies and Oliver; rehearsals, Monday, 9:30.) Carmen, Oriental dancer, pleased; White. Songs, well received; W. Daly, comedian, amused; Farley, in "A Little Bit of Nonsense," agent, Wm. Morris; rehearsals, Monday, 1.).—GOrdo, trickster; Berg, monologne; Braddock and Phililpa, comedians; Hayes Sisters, s. and d.

WASHINGTON, D. C.

CHASE'S (Winnifred De Witt, mgr.; agent, U. B. O.; rehearsai, 11.).—Beatrice Ingram and Co., good; Dunbar'a Goat Circus, clever; Yosco and Lyona, hig blt; Minule St. Claire, pleased; Warren, Lyon and Meyers, good; Mac Roe and Levering, very good; Monroe and Mack, laughter.—MAJESTIC (F. B. Weston, mgr.).—Johnston and Cook; Minule Stokes and Co.; Theo and Caraelle La Jess; Fennel and Tyson, pictures, LYCEUM (Engene Kernan, mgr.).—"The Mobilin Ronge Bnriesquers."—GAYETY (Geo. Peck. mgr.).—"The Merry Whiri." Clever show and company.

SCHIEMANN.

## WHEELING, W. VA.

APOLLO (H. W. Rogers, mgr.).—"Riatio Rounders" opened to capacity. Show made very good impression. Raymond and Smith, singing, very good; Sam Howe and Co. in "A Broken Heart," extremely good. C. M. HUTCHISON.

# WILKESBARRE, PA.

WILKESPARRE, PA.

POLI'S (Gordon Wrighter, mgr.; agent, U. B.
0.; rebearsai, Monday, 10.)—Bill big hit. Tops,
Topsy and Tops, pleasing; Kessler and Dunn did
nicely; Roland West, hit of hill; Hawthorne and
Burt, good; Willard Simms, one hig laugh; James
Thornton, favorite, more popular than ever; The
Vivians, sharpshooters, interesting.——NESBIT.—
Pictures and vandeville, continuous performance.
(Harry Brown, mgr).—Five acts; pictures; bill
changed twice weekly; opens.—LUZERNE.

Broadway Girls show has been improved since lan;
visit and much of the rough stuff eliminated,
16-18, "Follies of the Day,"

## WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.; agent, U. B. O.:
Monday rehearsal 10).—Good bill. "High Life in
Jail," weil liked; Spink and Lynn, good; Annie
Abbott, repeats former success; McKay and Cantwell, interesting; Gasch Sisters, balancing, hit
Kathryn Miley, good: Wentworths, Veeta and
Teddy, good.

A. T. C.

# YOUNGSTOWN, O.

PRINCESS (Fitch & Hanitch, mgrs.; agent, Gus Sun).—Glimore, Le Moyne and Perry, laugh-nble playlet; George Daum, clever, straight musical; Royer and French, comedy act: Alice Shelon, missed Monday matinee. C. A. LÆEDY.

# REPORTS

contained in this issue of VARIETY

are of

# THIS WEEK'S SHOWS

commencing either Dec. 12 or 13

Reports from VARIETY'S correspondents all over are now forwarded by wire.

## SIOUX CETY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; Sunday rehearsal 10)—Seldon's "Yennay" artistic; Tom Vaters, hit; Henry Clive, elever; Bowser and Hinkle, sketch, well presented; Mme. Panita, dute, good; Moffat and Clare, s. and d. good.

# SPOKANE, WASH.

SPOKANE, WASH.

ORPHEUM.—Arturo Bernardi heada, hit; Una Clayton and Co., pleased; Chadwick Trio, repeatedly encored; Four Readings, clever, Mr. and Mrs. Frederick Voelker, in "Twilight in the Studio." musical treat; Dagweil Slaters, and Hopkins and Axteli complete.—PANTAGE'S.—Grace, "The Diving Myrna." strong feature: Wills and Hassan, good; MacLean and Bayant in "Ootsey," fair; Pierson and Garfield, went well; Payne and Lee acored big.—WASHINGTON.—Joe Roganny Troupe, very clever acrobats; Columbia Four, artists in their line; A. W. Fremont and "The Way of the West." excellent; "Our Dancing Belles," hearty reception; Emerald and Dufree, and Probst complete.

R. E. McHUGHE.

# ST. PAUL, MINN.

BT. FAUL, MINM.

ORPHEUM (Martin Beck, gen, mgr.; agent direct; rehearsal Monday 10).—Cressy and Dayne, fine; Big City Quartet, fine; Les Myosocis, darers, good; Spalding and Riego, acrobats, comedy; Wynn and Lee, fine; Mary Norman, impersonator, clever; Rose Royal and Horse, fine.

BEN.

# STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.; agent, U. B. O.).—Marriott Twins Co., juggling, entirely original routine, went big; Graham and Randall failed to appear; Jenkins and Covert, s. and d., heat act on bill: Helen Broderick and Co.'s comedy went spiendidly; Billy Gross has an amusing monolog; Sophie Berman, iil. songs. 5-11: DeNoyer and Danie Sisters, Eddie Markey. The Mathicus, Bennett and Darling.—Air-HAMBRA (C. F. Metzger, mgr.) agent, Al Nutherland.)—Under new management, C. F. Metzger comes from Keith's, Jersey City. Louise Meckling rooms from Keith's, Jersey City. Louise Mecklin, violitaist and Marjorle Dudley,

good; Kanfman Brothers, singers, pleased; Porter J. White and Co., excellent; Farum and Clark Sisters, s. and d., good; Waterhny Bros. and Tenney, musicians, very good; Princesa Rajal, excellent. D. J. C.

## VANCOUVER, B. C.

ORPHBUM.—Lee Cooper and Rosina Zaleska in "The Operator," excellent; Hickey's Comedy Circus with Obey mule, langhing hit; Le Brune Opera Trlo, well received; Edgar Badger, equilibrist, fair; Garner, Rankin and Griffin, instrumentalists, hit; Eckert and Francis, singing and talking, fair.

## WASHINGTON.

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; rehearsals, Monday, 11.).—This week's biti is

AN ACT WITH CLASS

# lian Hoover and Florette Clarke

IN REFINED SINGING AND DANCING SPECIALTY. A BIG HIT. BROTHERS' "EIGHT BELLS" COMPANY.

# "

(CHARLEY BRADLEY)

You know he is on the Morris Time. You know he is doing well. If you don't know ASK J. C. MATTHEWS.

DEITED TIME.

, JENIE JACOBS, 1405 Breadway, New York.

THE MAN WITH A THOUSAND SONGS.

"Keen Your Foot on the Soft, Soft Pedal"

WILLIAM MORRIS OIROUIT

TOUGH"-"A Night in the Slume."
REC. 20, PLAZA, NEW YORK.



MICHAELE. FITZGERALD

Wish you all a Morry Christmas.

Playing United time.

This week (Dec. 12), Keth's, Providence.

IGGIN'S FARM

LOWENWIRTH and COHAN

EW A. WARD

CHARACTER COMEDIAN.



Novelty European Vielin Act. Elaborato Contuming. Address VARIETY, 2004 Sutter St., San Franc

# **MAUDE ROCHEZ**

FAt Present Orpheum Road Show

# G AND BA

red in "William and Walkers" "CHOCOLATE DROPS."

GEO, L. ARCHER, Manager

# DUNEDIN TROUPE

Artistic and Acrobatic Cyclists.

Manager, JAMES E. DONEGAN, 754 8th Ave.

New York.

# W. SNOW

GREAT

Featured with M. M. Thisse's "WINE, WOMAN AND SONG."

# WAGNER AND LEE

In a Unique Combination of Twists and Falls

# EDDIE LOVETT

"DOING STRAIGHT."
"SAM SCRIBNER'S BIG SHOW."

chas. f. Semon "THE NARROW FELLER."

Doing Well. Care VARIETY.

In his latest "9 P. M. AT THE WHITE HOUSE."

SIGNED for twenty weeks this season WILLIAM MORRIS CIRCUIT.



# DOBLADO'S

red Everywhere, oare VARIETY, Setter St., San Francisco.

"A SHOPPING TOUR."

otion M. S. BENTHAM.



WATCH for the NEW YORK OPENING

# **GEORGE STOKES**

"TEAT EVER SINGING COMEDIAN,"

From Virginia.

STUART KOLLINS
and his "BANTO GIRLS."

WINESS CARMEN AND ALLINON,
3301 Broadway, New York Oity.
Tel, 7026 Morningside.

JEAN'S J. LOUIS
MINTZ and PALMER
In a Breesy Singing and Talking Novelty,
"THE OTHER HALF."

A Complete Playlet in One. By Louis Weslyn.

Have Your Card in VARIETY

# iter and Foster

# FLORENCE INDLE

HELD OVER FOR ANOTHER WEEK.

HELD OVER FOR ANOTHER WEEK.

"Miss Bindley has much musical vivacity."

"Frances Jolliffe in San Francisco "Bulletin."

"Clever." — San Francisco "Bulletin."

"Allogether delightful in the prettiness and cleverness."—San Francisco "Examiner."

"Florence Bindley's success at the Orpheum this week is the principal topic of conversation among theatrical folks."—San Francisco Correspondence "Show World."

DID YOU GET A POSTAL?

FLORENCE RINDLE

"THE VERSATILE COMEDIENNE." DARWIN KARR

Personal Repre



MUSIC COMEDY **TALENT** 



BATES and NEVILLE
"THE TRAFF, THE SIRL AND THE WEEL"

BEG. 18, REISSTY, HEW BRITAIN,
BEROSLES, E. A. BYEER.

# THREE COLES

Hovelty Fight and Bounding Wire Aerobats. Season '09-'10, "POLLY OF THE CIRCUS."

ST. LAURENT and LOUIS

# World's Greatest Juggling Gymnasts. Direction, A. E. MEYERS. HARLAND & ROLLISON®

Return Pantages.
OPENING CALGARY, DEC. 20.

HARRY AND KATERYNE

MERRY XWAS AND HAPPY NEW YEAR.

Agent

STILL DOING THREE-HIGH

Featuring "THE SMILING WONDER.

"AN ACT

TO ORDER"

J.M.WIEST

ARTISTS: ATTENTION! For satisfactory bookings, with convenient jumps, send your open time IMMEDIATELY to our nearest office.

# NEW ORLEANS

NEW YORK American Music Hall Building

CHICAGO

BOSTON 167 Dearborn Street

ACTS DESIRING TO PLAY THE NEW ENGLAND CIRCUITS COMMUNICATE WITH OUR BOSTON OFFICE. Maison Blanche Building

# Percy G. CIRCUIT

The COLONIAL New York The ALHAMBRA Harlem The ORPHEUM Brooklyn The CRESCENT Brooklyn The NOVELTY Williamsburg The GOTHAM East New York The GREENPOINT Brooklyn The BRONX New York

Address all PERSONAL letters to PERCY G. WILLIAMS, Long Acre Bldg., 1505 Broadway, New York

# CINEMATOGRAFIA ITALIANA

ITALY'S LEADING PAPER FOR THE

Animated Picture and Phonograph Business PUBLISHED FORTNIGHTLY.

82-36 large pages. Eight shillings per annum (\$1.60). Editor-Proprietor: Prof. GUALTIERO I. FABBRI, la Via Arcirescorado, Torino, Italy.

Martin C. Bronnen

# Australian Vaudeville Bureau

We are prepared to deal with acts that have too much spare time on their hands, providing they have transportation fees to this country. Anything up to \$200 will be considered, but must be specialty acts; talking acts no use. Lithos, press notices and descriptive matter to be ad-dressed to

MARTIN C. BRENNAN 104 OXFORD ST., PADDINGTON, SYDNEY, AUSTRALIA.

Immediate attention to all communications

# "CHARLEY CASE'S FATHER"

Written by Charley Case, comedian. Send P. O. order for 25c. to Case Publishing Co., Lockport, N. Y.

# For Sale BEAUTIFUL PICTURE THEATRE

DUBUQUE, IOWA

Town 60,000. On one of the Principal Corners. Elegant Lobby, Opera Chairs, Raised Floor and

Making money new; will stand close investiga-

Reason for selling—my time taken up with my new \$50,000.00 Vaudeville Theatre.

JAKE ROSENTHAL, Bijou Theatre, Dubuque, Iowa

# IERSTEIN'S AMERICA'S MOST FAMOUS VARIETY THEATRE.

Open the Year Around

# VAUDEVILLE HEADLINERS AND GOOD STANDARD ACIS

If you have an open week you want to fill at short notice, write to W. L. DOCKSTADER, Garrick Theatre, Wilmington, Del. Can close Saturday night and make any city east of Chicago to open Monday night.

# **ERNEST EDELSTEN**

VARIETY AND DRAWATIC AGENT. 17 Green St., Lelcester Square, LONDON

Sole Representative,
John Tiller's Companies. Walter C. Kelly.
L4ttle Tich. Fragson.

Always Vacancies for Good Acts

1877 AMUSEMENT 1909

TEMPLE BAR BUILDING BROOKLYN, N. Y.

# A. E. MEYERS

167 Dearborn St. Chicago, III.

CAN HANDLE ANYTHING from a Single to a Write or wire open time.

## CHARLES HORWITZ

Author of the Best Comedies in Vaudeville, performed by Mr. and Mrs. Mark Murphy, Harry First and Co., Shean and Warren, Gracle Emmett and Co., Emily E. Green and Co., Chadwick Trio, Leouard and Whitney, and 150 other Sketch and Monologue Hits. Book and lyrics of "Too Many Wives," lyrics for "Commencement Days," and other Musical Comedy Successes. CHARLES HORWITZ, 1402 Broadway, Room 316, Kniokerbecker Theatre Building, New York.

L. KLOPP & CO., successors of R. Warner (Paris), International Variety Agents, 45 Rue Richer. Cables: "Impresario," Paris.

# FOR SALE TWO

# Hardman Upright Pianos

One slightly used.

JOS. B. TRAUT, 2100 Fifth Ave.,
NEW YORK CITY.

# Writer and Producer

of Novelty Vandeville Material. Address MEDORA THRELKELD, City Island, N. Y. City.

# Why lay off?

PHILADELPHIA.

About eight weeks with small jumps, including (ESTER. HAZLETON. MAHANOY ( MAHANOY CITY. CHESTER.

### HARRY KNOBLAUCH Write

H. BART McHUGH, Vaudeville Agency, \$15 Land Title Building, PHILADELPHIA, PA.

HOLMES CONEY

Good acts wanted at all times.

PROMPT SERVICE GIVEN TO RELIABLE MANAGERS.

CONEY HOLMES, Gen. Mgr., ROOM 503, 167 DEARBORN STREET, OHICAGO.

# THEY TELL ONE ANOTHER

That's how it gets about that our BOOKLET of ladies' stage fashions is the absolute authority on correct theatrical dresses. They are UP-TO-DATE, each illustration a CREATION. Our secret is knowing how to make them, how to drape them, and when they are finished they last and always look well.

Send for our BOOKLET No. 2. It is free.

# WOLFF, FORDING & CO., 61-65 Eliot St., Boston, Mass.

THE ENGLISH PROFESSIONAL JOURNAL Circulation guaranteed to be larger than that of any English journal devoted to the Professions. Foreign subscription, 17s. 4d. per annum.

# THE STAGE

MEW YORK AGENTS-Paul Tausig, 104 East 14th St., and Samuel French & Sons, 84-96 World

Artists visiting England are invited to send particulars of their not and date of epening.

STAGE Letter Box is open for the reception of their mail. open for the reception of their mail.
16 YORK STREET, COVENT GARDEN, LONDON, W. C.

Booking the longest chain of Vaudeville Theatres west of Chicago. Playing the hast note in wandeville

VAUDEVILLE INDEPENDENT

144-150 POWELL ST ..

SAN FRANCISCO, CAL.

SUITE 101-KNICKERBOCKER THEATRE BLDG., 1403 BROADWAY, M. Y. CITY M. R. SHEEDY, President. H. H. FEIBER, Secy. and EDWARD MOZART, Vice-President. JOHN J. QUIGLEY, Busit Vice-President. GEORGE J. RYRNE, Office Manage

# 100-CONSECUTIVE WEEKS, ALL EAST OF PITTSBURG-100

MANAGERS:--We have better facilities for furnishing talent than any other agency in America. Using a form of contract approved by the White Rata of America, which guarantees appearance of artist.

ARTISTS are requested to do business with this office DIRECT.

EUROPEAN OFFICE BERLIN, GERMANY RICHARD PITROT Representative

# PANTAGES (IRCUIT

VAUDEVILLE THEATRES, Inc. ALEXANDER PANTAGES, Procident and Manager, SEATTLE.

OFFICES NEW YORK, CHICAGO, SAN FRANCISCO, SEATTLE.

# VISIT THE FOURTEENTH **ALL AGENTS**

# STREET THEATRE Booked by SHEA @ SHAY

SUNDAY NIGHTS: Grand Opera House, New York, and Grand Opera House, Brooklyn.
OUR CLUB DEPARTMENT. Established for the past 10 years. Send in open time. 5 WEEKS AROUND NEW YORK.

SHEA @ SHAY, 112 W. 38th St., New York

VAUDEVILLE AGENT, begs to announce that a branch office has been opened, with Arthur Tona is charge, at 807 Sykes Building, Minneapolis. MANAGERS in WISCONSIN, MINNESOTA, the DAKOTAS and CANADA, wishing VAUDEVILLE TALENT please write or wire.

N. B.-Artists East of Chicago write to EDWIN R. LANG, Dexter Building, Chicago, for open time.

Greetings to all my friends

AYING UNITED

THE VENTRILOQUIST WITH A PROBUCTION ED. F.

"A MORNING IN HICKSVILLE. Direction JACK LEVY.

MOMA

Lenden address, 150 Oxford St., W.

The Best Singing Quintette in Vaudeville. SAM J. CURTIS and CO. MELODY AND MIRTH, In the Original "School Act."



Revised and elaborated into a screaming success.

This week (Dec. 13), Empire, Hoboken. Playing for William Morris

Management BERT OOOPER
102 W. 88th ST., NEW YORK.

THOS. J.

the 4th of the "Haggerty" Sketch "MAS HAGGERTY, M. D." By Will M. Oresay. BIGGEST HIT of them all.



AND OREO

Singers and Dancers.
Also Precenting a
PASTOMINE SKETCH.
So care PAUL TAUBIG, 104 E 16th St.,
New York.

THE SOCIETY ENTERTAINE

ciation time at Bijou, Decatur, Ill., this week.

# ATLANTIC CITY, N. J.

MERRY XMAS.

HAPPY NEW YEAR

RING AND WILLIAMS

IN THE SUNNY SOUTH. ASK SAM DUVRIES. It isn't the name that makes the act-It's the act that makes the name.



THE KING OF IRELAND.

# JAMES B. DONOVAN

**RENA ARNOLD** 

QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.
coter and Advisor, King Pat Cases

PAT CASEY, Agent.



'Ammerstein's hat Broadway St. very shortly, where he will show oofs that he has been up the 'Frisco pole. January 20th, Columbia,

Cincinnati, Ohio. PAUL DURAND, Agent.

# Van Cleve, Denton



"Pete

Closing that big bill this week at Proctor's,

M. S. BENTHAM.

# JOLLY AND WILD

AND COMPANY,

Presenting "P. T. BARNUM, JR."

Ollie Mack has a dollar dated 1849. By ginger he must be a tight wad.

# **UART BARNES**

Direction GEO. HOMANS.

Develde & Zelda

Featured with M. M. Thicce's "WINE, WOMAN AND SONG."

"Pete" Wagner

TALKANDSONGOLOGIST.
Open for Clubs, etc. 145 West 127th St., M. Y. C.
'Phone. 3997 Morningside.

SKATORIALISM Direction, JAMES & PLUMENT



# CAVIN 455 PLATT PEACHES

Presenting "THE STOLEN KID."
Permanent address, Olifton, W. J., L Box 148.



Merry **Xmas** and a Happy New Year to All

A

We are playing the London Empire, Leloester Square, and don't mind telling you the Royal Suite were there. Last night we played before King Manuel, and now we must confess this puts us up another step on the ladder of success. We'll be here at the Empire for Xmas and New Year, and wish our friends the same success as we are having.

Communications, "VARIETY." London.

# Christmas Week, Proctor's, Albany



Sailing, sailing over the bounding main.
THE REATONS sailed for England, but they'll navar sail again.

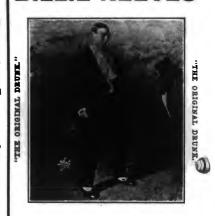
For a man named Butt he got the goat of Buster Keaton's "Dad."

If Joe had caught Butt bending, the finish would have been sad.

ED. GRAY. Regards from Austin Walsh.

The top-notch of Screaming Comedy. The tremendously tickling

Many thanks to MENETEREL for award of a year's subscription to VARIETY.



"FOLLIES OF 1909."

gement, MR. F. ZIEGFELD, JR. '08-'09-'10.

Week Dec. 18, TREMONT, BOSTON, INDEF.

In Their Own Comedy
"It Happened on Mo
oked solid until July, 1910.

REICH & PLUNKETT, Smart Agents.

# **AWLEY**



If danoing is the poetry of motion, we've got Longfellow beat a mile,

P. S.—Not a talking act, but an ACT THAT CREATES TALK.

# CHARLES AHEARN



ORPHEUM CIRCUIT. PAT CASEY, Agent.

Address Care VARIETY

# THE BOYS WHO SIT

DALY MURRAY FINN RICH

UP, LOOK, LISTEN AND When answering advertisements kindly mention VARIETY.

# When You Advertise

Place Your Advertisement

N



The Best Theatrical Medium

CARRIES WHAT YOU HAVE TO SAY ALL OVER MR. MARTIN BECK

BIGGEST VAUDEVILLE MOVELTY I have seen in years and positively the REST OF THIS

Is the BIGGEST VAUDEVILLE HUVELLY A SECOND STREET OF THE BEASON'S VAUDEVILLE PRODUCTIONS."

MESSES. BECK, MEYERFELD and ANDERSON attended one of the performances of the "Hight Birds" at Percy Williams' Greenpoint Theatre week of Mov. 29th. Upon Mr. Book's return to his office he immediately laid out a route for the ORPHEUM CIRCUIT for this act.

**EVERYBODY SAYS** 

GUS EDWARDS'

Is one of the DAINTIEST, MOST PROTURESQUE, and COMPLETE MUSICAL COMEDIES in one act that Vandeville has yet produced.

SPECIAL SCENERY by FRANK DODGE

Bright dialogue, eatshy numbers especially written for this act in GUS EDWARDS' best style, seven of the prettiest "GUS EDWARDS' GIRLS," a really great sot for both children and grown-ups.

CINCINNATI week DEC. 29th, PHILADELPHIA week DEC. 27th, POLI CIRCUIT to follow

At the FIFTH AVENUE, NEW YORK, NEXT WEEK (Dec. 20)

EUGENIE

With ALL NEW SONGS and Beautiful Gowns



THE HANDCUFF KING AND JAIL BREAKER SAILING FOR AUSTRALIA JANUARY 7th, on the P. & O. Liner "MALWA," for a tour of Australia.

Address: TIVOLI MUSIC HALL, Sydney, Australia

N. B. HOUDINI has the distinction of being the FIRST AVIATIER in the Theatrical Profession, having, with a Voision Biplane, flown for 20 milnutes at Wandsbek, Hamburg, Germany

NEXT WEEK (Dec. 20) KEITH'S, PHILADELPHIA

Fixed up by PAT CASEY

TEN CENTS

VOL XVII, NO. 3.

DECEMBER 24 1909.

PRICE TEN CENTS



VARIETY

We Wish

A MERRY XMAS and A HAPPY NEW YEAR

FRED E. BELCHER, Manager N. Y. Office

GUMBLE, Mgr. Prof. Dept.

HOME AGAIN AFTER A YEAR OF CONSECUTIVE BOOKING

Leaving a Wake of Rippling Laughter Across the Country and Back Again

in SEWELL COLLINS'

"The Most Refreshing, Sparkling and Unique Comedy in Vaudeville."

"PLAYED BY THE BEST ACTING THIS IS THE COMPOSITE OPINION OF A THOUSAND COMPANY IN VAUDEVILLE." OFFICE AND A MILLION THEATRE-GOERS

GOODWIN-COLEMAN-SMITH-DALE

IN THEIR LAUGHING SHIT **NEW SCHOOL TEACHER"** 

MAX HART, Agent

CHRISTMAS and A HAPPY

INTERNATIONAL VAUDEVILLE AGENT

Telephone: 2207 Bryant

Room 312, Long Acre Building, NEW YORK

RE ORIGINAL And advises PIRATES to REWARE. All my latest Sensational Mevelty INVENTIONS are new fully PROTECTED by PATENTS in the U. S., Canada, Great Britain, France and Germany.

NOW PRATURED OR SULLIVAN-CONSIDING GIRCUIT



VOL. XVII., NO. 3.

**DECEMBER** 25, 1909.

PRICE TEN CENTS.

# EDWARD BLOOM LEAVES CAHN FOR THE WM. MORRIS CIRCUIT

## Will Become General Manager of the Independent Vaudeville Chain on Jan. 3. Well Known and a Shrewd Operator

The change of base from the offices of Julius Cahn to the headquarters of the William Morris Circuit, by Edward Bloom will come to most theatrical folk as a complete surprise. Mr. Bloom takes on the new duties Jan. 3. The papers were signed yesterday, or were to have been. There is a single chance in a thousand of that not having occurred.

In the Morris headquarters Mr. Bloom will take the business management and direction of the theatres operated by or booked through William Morris, Inc., relieving William Morris from many burdens he has assumed, leaving the head of the circuit free to arrange programs, route acts and attend to the booking and show making end.

"Ed." Bloom is a shrewd operator, knowing both legitimate and vaudeville down to the ground. He has been supposed to be a fixture with Cahn. During the seven past years Mr. Bloom has given to the general management of the Cahn Circuit of popular-priced houses he saw the circuit grow from a list of six (which it had when he entered the office) to the 250 legitimate theatres now on the Cahn sheets.

Before and since linking himself with Cahn, Bloom engaged in vaudeville, dating back to the early "music halls" of New York City. For the past few seasons he has followed the advance of variety in the playing of every kind of bill in several New England theatres on the Cahn Circuit.

Whether Mr. Bloom has houses to add to the Morris Circuit he will not say, nor has he said anything regarding his future with the independent circuit, excepting that all his time will be devoted to the business of William Morris, Inc.

If Bloom enters the Morris headquarters as a salaried officer, his remuneration for

the position must be a large one, for he is what would be called "a high-priced man." It indicates a degree of confidence in the Circuit by Mr. Bloom who is thoroughly up in theatricals.

### MIDGET WIFE OF GIANT DIES.

Maurice A. Growdy, a seven foot giant, is mourning the recent death, in Hot Springs, Ark., of his wife, known to the stage as "Princess Nouma," a midget of thirty pounds. Four years ago these extremely contrasted persons were married. Last week the little wife died in child-birth. The baby was put in an incubator, and physicians say it has a good chance to live.

## BRICK HITS ROBERTS.

Cincinnati, Dec. 22.

On last Sunday morning during the first rehearsal at the new Orpheum, R. A. Roberts stood on the stage chatting with Ethel McDonough, "The Devine Myrma." Mr. Roberts told Miss McDonough of how one of his assistants, while on the stage of the Coliseum, London, was killed by a bolt falling from the flies striking him.

Mr. Roberts had no sooner concluded than a brick falling from above struck him squarely upon the head, knocking the actor unconscious. He was obliged to forego the matince, but gamely struggled through the night program he was headlining, though still dazed from the blow.

## SURRATT IN A PIECE?

It was reported this week that Valeska Suratt and Al H. Woods has about reached an agreement for a starring tour, Miss Suratt to commence it in March under Wood's management, either in a new piece written by Paul M. Potter and to be called "The Dancer from Cairo," or as the titular player of "The Girl in the Taxicab."

### FOUGERE CLOSED AGAIN.

Eugenie Fougere is the Monday matinee closer. At the Fifth Avenue Monday, Eugenie had her experience of the week before at Montreal repeated, and left the program at once.

It appears from the talk that the Keith-Proctor management, somewhat alarmed at the reports from Montreal, instructed the Frenchwoman to "clean up" at the Fifth Avenue. Fougere did so, and was promptly closed for giving a weak performance. In Montreal the reason was just the opposite, her act there being termed too "strong" for the town.

It is said by the Monday matinee frequenters of the Keith-Proctor house that Eugenie had so many clothes upon her they weighed down her feet; likewise her hips.

An individual contract given by Hammerstein to Fougere for next week has been postponed, although the Frenchwoman is billed to appear at "the corner" Monday. She may play there following the conclusion of the four weeks booked for her in burlesque.

Early in the week Fougere "flirted" with the Morris office and a time was set for her to "show" at the American Tuesday evening, but she did not take advantage of the opportunity.

Before opening at the Fifth Avenue, the Morris office made her an offer of ten weeks and Fougere was inclined to accept, particularly as the Fifth Avenue management was looking for another act to replace her. The Marinelli office, which booked Fougere, insisted that she appear as agreed, which she did.

Fougere is asking \$500 a week.

## 35% DIVIDEND IN 2 WEEKS.

The passing of a 35 per cent. dividend in two weeks on the investment represented by one of the Lowe Enterprises companies, operating the Grand Street Theatre, New York, blocked the investors who offered Marcus Loew a big bonus for his lease of the house. The amount is named at \$90,000. Loew is reported to have said he would not accept \$150,000.

The Grand Street is a veritable gold mine in the small time class, charging 5-10-15, holding 3,000 people, giving several shows daily, with policemen regulating the waiting crowds for each.

## GREAT SKETCH, BUT TOO DRAMATIC. (Special Cable to VARIETY.)

London, Dec. 21.

Arthur Bourchier and Violet Vanbrough played in vaudeville for the first time Monday at the Palace. They presented a great dramatic sketch, "The Knife," but probably too dramatic for vaudeville.

The playlet was written by Henry Arthur Jones. It treats of a famous surgeon called to perform a serious operation upon a close friend, and discovers the friend is the paramour of his wife. Notwithstanding he successfuly operates upon the man.

## BULLIER NOUVEAU OPENS.

(Special Cable to VARIETY.)

Paris, Dec. 20.

The Bullier Nouveau opened on Saturday under the proprietorship of Maiche & Blaisot. It is on the former site of the famous "Bal Bullier" ballroom, in the Latin Quarter, and the only establishment of its kind in the vicinity.

The music hall plan of entertainment is in effect, and a full trial will be given the scheme, even to the playing of English and American acts.

Leon Toison is the general manager; M. Roch, late of the Paris Opera, musical director.

## PRIZE FIGHTER AT OLMYPIA.

(Special Cable to VARIETY.)

Paris, Dec. 21.

Taking after the lead adopted by the American and English halls, of playing pugilists as features, the Olympia has introduced into its program Marc Gaucher, the French champion, who spars with MacMea, the latter also giving a bagpunching exhibition. The couple are proving a big attraction.

## NIBLO GIVES UP TOUR.

The travelog tour started by Fred Niblo, the monologist, has been abandoned. He reopens in vaudeville at the American, New Orleans, Monday next, having engaged for twelve weeks on the Morris time.

Mr. Niblo arranged his travelogs at a big expense, and has a large sum of money invested.

## **COURT FINDS NEW POINT** IN THE COMMISSION CASE

## Gives Judgment for the Agent in Homans vs. Elinore, and Says Plaintiff Could Have Charged More.

Judge J. J. Spiegelberg of the Municipal Court handed down a verdict in favor of George Homans, the agent, for \$192.50, the full amount claimed in Homans' action against Kate Elinore and Sam Williams for commissions upon seven weeks' salary paid the act by the William Morris Circuit.

A defense had been raised by William Grossman, of House, Vorhaus & Grossman, that under a New York State law of 1906 commission upon a contract for over four weeks of over five per cent. could not be collected. Mr. Grossman set up that this payment had been made through the Morris office deducting the amount weekly from the act's salary, and that Homans was debarred from pressing his claim.

In his decision, Judge Spieglberg, after going into the merits of the case, says by Chapter 20 of the Consolidated Act, a reenactment of the Laws of 1906, an agent is entitled to charge for the employment of a theatrical artist (not included in the specified classifications) the full first week's salary, in this instance amounting to \$550. As the amount of Homans' claim was considerably less than this amount, ho question could be raised. The Court added on to the agent's claim the amount deducted by William Morris, altogether making \$385, which was still inside the limit.

The Court also savs in its decision that. while Homans sued for seven weeks' commission, or the exact time Miss Elinere and Mr. Williams had played for Morris, there was no reason why he (Homans) should not have brought his action for the full amount due, since the Court held that he was entitled to recover, as the entire fee was due upon the agent procuring the contract.

The Court did not pass upon the question whether two agencies violate the statue by charging two full fees, saying that point was not before it for de-

The commission question may require a further legal adjudication, for under the facts, as stated to the courts, the Elinore act signed with Morris for 25 weeks at \$550 weekly. Homans' commission as agreed, five per cent. on each week's salarv, would amount to \$687.50 in all under the contract, while the Morris office would receive as much for the full term, or in all for the act to pay \$1,375. The Court states that only the first week's salary of \$550 could be collected as the agent's fee.

August Dreyer, the attorney of 154 Nassau street, who successfully pleaded the case for Mr. Homans, when asked by a VARIETY representative what effect he thought the decision would have on the agency law as it now stands, said:

"I think the entire law will be practically taken off the statute books, if not through decisions of the court to follow and be joined with this, then by the incoming Legislature, which will most likely enact a new measure.

"A theatrical contract is not one for the fiscal year, of fifty-two weeks. It is by the season, commonly considered forty weeks, and according to the statute now, if a person were to play fifty-one weeks he would not be working one year pursuant to the law, which is a point I do not think can be maintained in the matter of a theatrical person.

"Under the law which the Court makes this decision, an agent is entitled to only the first week's salary if the contract is to run less than one year. If the term of the agreement is for one year or longer the agent is entitled to five per cent. of each week's salary. Were the contract made for forty weeks, under this decision. still no more than the first week's salary could be accepted by the agent, while if an act engaged for but six weeks, the same condition prevails.

"This particular law was intended for commercial lines, not the profession, and I hardly think it would be construed by the higher courts as applying to theatri-

Mr. Dreyer was informed that Miss Elinore and Mr. Williams have delivered a release from the remainder of their contract with the Morris office. He was asked what position that left his client in.

"It makes no difference to us," replied Mr. Dreyer. "We completed our work when we procured the Morris contract for the act, and as the court says, we could have brought an action to recover the full amount, up to \$550. Now we shall proceed to sue for the remainder due. If necessary, we shall go up to the highest court, in the belief that Mr. Homan's contract to receive five per cent. weekly during the full life of the agreement, is a valid one."

## SHUBERTS OPENING TWO.

The Shuberts will open two companies tomorrow, Christmas Day. "The Watchers," a play with five people in the cast, will start in Baltimore, and Florence Roberts will open in Syracuse. Miss Roberts will present "The Transformation," an adaptation by Rupert Hodge from a foreign source. White Whittlesey will be her leading man. Catherine Countess will be the principal in "The Watchers."

## BECK GOING TO COAST.

In the early part of January Martin Beck will leave for San Francisco, remaining away from New York for about

Mr. Beck will probably have company to the far west, but just who hasn't been told. The object of his visit is believed to be an important one.

Harold G. Williams and Alice Frances Thurgate, of England, were married the latter end of last week. Young Mr. Williams is a son of Percy G.

### DOCKSTADER CHANGES MINSTRELS.

During the past week the Lew Dockstader Minstrels, as usual, "layed off" before Christmas. The opportunity was embraced to change the show around. The people with Dockstader all season are retained, and there will be no additions to the company, but when the show opens in Boston Monday next its material will all be new, and the program entirely shifted around with a view to improving the performance.

## FUSS OVER SONG.

Boston, Dec. 22.

There is a fuss in "The Jolly Bachelors" over a song. On behalf of Emma Carus, House, Grossman & Vorhaus, of New York, through Jacobs & Jacobs, local attorneys, have served notice upon Nora Bayes and Jack Norworth not to sing "Has Anybody Here Seen Kelly," which Miss Carus claims ownership of.

### NEXT WHITNEY SHOW.

The next production to be made by Fred C. Whitney will be called "Baron Trenk." Nothing beyond that has leaked out. The date of production is in the distance, but before the end of spring. Remick & Co. will publish the music.

### 12 YEARS' TIME AFTER "SHOWING." London, Dec. 16.

A young comedian named Julian Mack was brought into London last week by Ernest Edelsten, the agent, to deputize for Wilkie Bard at one of the Syndicate halls.

Mack did so well that the Syndicate placed him under contract until 1921, and he will play about 25 weeks each season on that time.

## KENDALL CLOSES OWN SHOW.

Up in the northwest last week Ezra Kendall, in "The Vinegar Buyer," playing on the John Cort time, closed his own show there through failure to appear for performances.

The theatre he was then appearing in was obliged to refund the money taken in, and the tour was abandoned, throwing from fifty to sixty people engaged with the company out of work.

## A PARIS REPORT.

Paris, Dec. 13.

It is reported here that Dorothy Russell, daughter of Lillian, is engaged to marry Prince Mutsuhita, who claims to be a nephew of the Emperor of Japan. The Prince is now on his way from Japan to San Francisco, and the wedding will take place next month. The "romance" is said to have begun when Mutsuhita was a student at Yale.

## LASKY'S "FAT" ACT.

Jesse L. Lasky's next and newest vaudeville production will contain men, nice, big, fat fellows. Mr. Lasky has named the act "The Fat Man's Club."

With this latest production Mr. Lasky is making a departure, leaving musical comedy, and going in for fun only, to be obtained by the bulk weight, measured fore, aft, up and down.

The piece will first play, it is expected, at Ben Harris' Young's Pier Theatre, Atlantic City, Jan. 17, coming into New York shortly after.

### GOING WRONG ON THE COAST.

San Francisco, Dec. 22.

It is understood the lessees of the Valencia have notified the Shuberts to withdraw all attractions. None has been booked for after this week.

The Shubert house in Seattle has been dark for two weeks. Portland (Shubert) is closed this week. "The Gay Musician," a Shubert show played to \$560 gross on the week in the northwest, a record for poor business.

The Valencia is a possibility as a Belasco stock house. It may be leased for that purpose if only to circumvent E. H. Blackwood of Los Angeles, who wants a theatre here in opposition to Belasco.

This story is denied by the Belasco people, though they have held a conference with J. Clarence Green, of the Va-

### ADVERTISING CIRCUS FASHION.

The William Faversham management are going for business circus fashion. after the holidays. They have engaged an experienced circus agent to advertise along railroad lines centering in towns where the big production will play, following the manner excursions are run by the circuses in conjunction with the railroads in summer time. It was in this way that the fame of "Ben-Hur" was first spread when the play was staged. The scheme will now be worked extensively for "Herod."

### CONSTANTINE GIRL SPRAINS ANKLE.

The Constantine Sisters are not appearing at the Fulton, Brooklyn, this week, Florence Constantine having sprained her ankle in the Hotel Cadillac last Saturday evening.

"The Country Choir" replaced the girls.

## RENE DAVIES REAPPEARS.

Chicago, Dec. 22.

Rene Davies has been booked to open at the Majestic, Dec. 27. In private life Miss Davies is Mrs. George Lederer. Her last appearance was at the Auditorium some time ago with "The Girl Rangers."

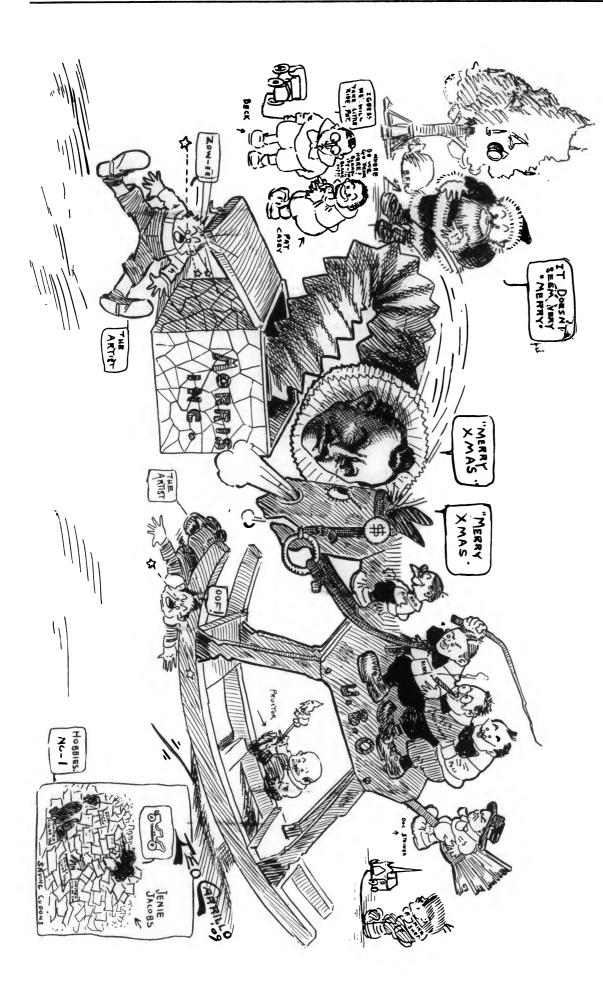
George W. Lederer, manager of the Colonial, and Miss Davis, his wife, were sued Monday for \$700 on an unpaid wine and liquor bill, filed by Hanna & Hogg. Lederer declares the suit was brought through spite work by Julius Kessler and Julius Altman.

## RICE BACK IN HARNESS.

Edward "Evergreen" Rice bobs up again as a promoter of entertainment, and will tomorrow (Saturday) start production of "Cinderella" after the fashion in which he introduced it into vaudeville. Carnegie Lyceum will be the scene and the plan is to run three weeks. He has assembled a special company with Isabelle Dainty as the Cinderella; Geo. Fortesque as Clorinda, Jeanette Lowery as Prince Charming, Blanche Homans as Candini, Lelia Thompson as Thisbie, Walter E. Perkins as Baron Balderdash, and Lelia Blow as the Fair Queen. In the production will also be Rose Vane, who made her entry into vaudeville last week at Yonkers.

Mr. Rice will style the venture "The Young People's Theatre," giving two performances daily, opening with a Christmas matinee.

VARIETY 5



### LAUDER'S WESTERN ROUTE.

San Francisco, Dec. 22.

At Dreamland Rink for the week commencing Jan. 10 Harry Lauder and his Road Show will appear in San Francisco for the first time. The Lauder show will play Los Angeles Jan. 7-8; Portland, 17; Seattle, 18-19; Vancouver, 20; Tacoma, 21; Spokane, 22.

The engagement of Lauder at Salt Lake City in the Mormon Tabernacle there will be on Jan. 5.

This is 'the western route of Lauder's as far as can be learned at this end.

Vancouver, Dec. 22.

A report is out that the Harry Lauder Road Show will appear here for one night, Jan. 19, at the Imperial Rink.

The Harry Lauder Road Show will play the second week of the Orpheum, Cincinnati, opening there next Sunday (Dec. 26). From Cincinnati the show goes to Denver, playing the latter city Jan. 3, and then losing a day to Salt Lake, also losing another to Los Angeles, the only loss of time anticipated in the 6,600 mile tour to be made by the Scotchman.

In the traveling show to be seen on the coast will be Julian Eltinge, Marimba Band, Bennington Bros. and Zimmer, besides another, perhaps. The Morris office offered Cissie Loftus the tour, but Miss Loftus' husband made conditions, and insisted upon the imitator's salary previously paid, \$1,750, which blocked the deal. Morris' idea in a big company surrounding Lauder while West was to waive profits for the resultant advertisement. The addition of Eltinge is with this in view.

Joe Vion has "gone ahead," making his first stop Denver. Ted Marks, reconciled to the advance plan, also is ahead, having stopped off at Salt Lake.

Four weeks' further postponement of English time has been obtained for Lauder, extending his American stay under the Morris management until March. Lauder is still under contract to the "Syndicate Halls" of London for three more years at \$600 weekly. They are "old contracts." New agreements made by the Scotchman with English managers call for \$2,500. He now receives weekly with Morris, to be exact, \$4,600. Of this Lauder is required to pay one-half the amount for his weekly release abroad, about \$1,500 in all, the Morris circuit making good the other half. It is estimated that Lauder will return to England with over \$100,000 as the profit of his engagement.

## TWO MODELS ONE.

Chicago, Dec. 22.

Morris Kaplan and Nellie Rafferty, of Maxim's "Models," were united in marriage last week at Springfield, Ill.

Timothy P. Sullivan ("Young Tim") died at his home in New York Wednesday, Dec. 22, a victim of tuberculosis of the throat and a general nervous breakdown. He was an influential member of the New York Board of Aldermen and prominent in local politics, also concerned in several theatrical enterprises, principally with Felix Isman, William Morris and Larry Mulligan. His death will not affect the theatrical ventures in which he was interested.

### SCANDAL OVER BENEFIT.

6

Philadelphia, Dec. 22.

There has been considerable comment over the recent benefit given at the Chestnut Street Opera House in this city for Laura and Florence Reed, the aged sisters of the late Roland Reed. A suit in court may result.

The sisters allege that notwithstanding the reports that large sums of money were donated by actors and former friends of their brother, they have not received their shares from the benefit. George C. Brotherton of this city managed the affair and arranged the bill. Charles J. Ross was the stage director of it.

In defense of the charge Brotherton is said to have fixed his accounts as follows: Receipts—Donations, \$322.88; flowers and tickets sold outside, \$127.50; sold at Opera House, \$190; total, \$640.38. Expenditures—Oct. 11 to Dec. 15, office and personal, \$341; advertising, \$11; total \$452. Net balance, \$188.38, of which the Reed sisters received fifty per cent., or \$94.19 to each.

Brotherton admits he arranged to give the benefit and signed a contract with the Reed sisters to receive fifty per cent. of the net profits. He says he hired an office in the Mint Arcade, bought furniture for \$110, employed clerk and office boy, and solicited aid from actors all over the country. He said he sent circulars to 300 theatres. Severe criticism follows this announcement, especially the \$110 for furniture for the office, which was donated by Felix Isman and of the "personal and office" expenses. It has been figured by a local manager that with theatre, light, service of stage hands and orchestra given free the expense should have been but a few dollars.

The Reed sisters have placed the matter in the hands of Attorney Henry M. Dubois, who will verify the figures Brotherton is to give him. It is said that many of Roland Reed's friends have sent money to aid them. Francis Wilson sent \$100, and Grace George, James T. Powers and others also contributed to the fund.

## "GEISHA GIRL" DESERTS.

St. Louis, Dec. 22.

"The Geisha Girls" left town last Saturday without Matsu Moliani, the prettiest and liveliest of the collection of Japanese Misses. The act appeared at the Columbia. During the stay Matsu saw a chop suey palace, which looked so good to her she is now the cashier in it.

## BAD TIMES FOR ONE-NIGHTERS.

Chicago, Dec. 22.

The majority of the one-night stand attractions are resting this week, and glad of it, for the small vaudeville houses have cut into them materially.

The shows traveling out of Chicago are doing ordinary business. One troupe costing \$500 a week to operate showed a profit of \$70 week of Nov. 22, loss of \$36 week 29 and \$168 loss week Dec. 6. "The District Leader" lost \$2,500 in Ohio and Indiana and closed until it could arrange to play better territory.

"The Red Mill," one of the larger "onenighters" traveling out of here, has been doing a fair business. Harry Askin's "Lo" has been closed, temporarily, at least.

### SHORTAGE OF "FEATURES?"

It is said the United Booking Offices is being pushed so hard to locate "features" through the scarcity of new material that for the first time, it has been noticed, the Percy G. Williams office in the United suite now looks over the big "route book" of the agency for large turns.

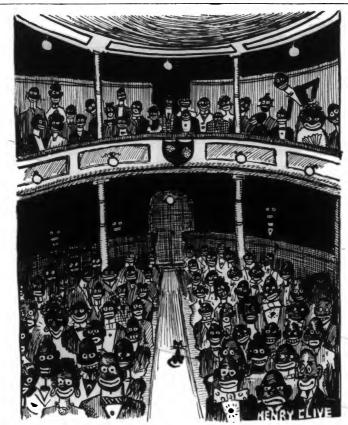
It has been expected that a short market on "big acts" would occur, but it was not looked for until the latter part of January or in the early portion of February, and to last until the musical comedies with the other shows closing early released a new supply for "voodville."

In speaking of the condition this week a producer who knows vaudeville and his business very well, and is also close to

### PAULINE LAYING OFF.

There are still eight weeks left unplayed on the Morris Circuit contract which Pauline holds, but the hypnotist is laying off this week, with no assignment on the Morris time for next week. Pauline was engaged by Morris at \$2,000 a week for twenty weeks of this season.

There were reports of Pauline starting an action against Morris. When William Morris was asked about this he said nothing of that kind had reached him. Mr. Morris added that he had talked it over with Pauline, and understanding he had had offers from other circuits in this country, also Europe, suggested that Pauline accept one of these, returning to the Morris time to complete his contract later on.



THEATRICAL PHRASES

BY

HENRY CLIVE

NO. 5.

"HOUSE DARK."

the booking system of the United, said to a VARIETY representative: "I think that article in your Anniversary Number The Producer Has Gone' was just right. It is exactly what I would have written. There is no answer.

"It's impossible to hold producers under the system such as is practiced. The idea of leaving it to one man to jot down on a brown slip or a pink slip the particulars the producers may give, with no assurance that the pink slip or the brown slip won't reach the waste basket. The producer is discouraged before he even gets a hearing, for you can't call this a hearing. The best proof is that so few productions have resulted from the 'system.'"

Billie Cross, of Cross and Holden, has recovered from his recent illness.

It is reported the Pantages Circuit has submitted an offer to Pauline. How his affair with Morris will turn out, no one knows just now.

## MORRIS IN VANCOUVER.

Vancouver, Dec. 22.

J. C. Hines, representing William Morris, Western, Inc., has stated that arrangements have been completed in this city for a Morris vaudeville theatre. It will be centrally located, and cost \$200,000.

## IMOGENE COMER'S REAPPEARANCE.

Seven years ago at Parcy G. Williams' Orpheum, Brooklyn, Imogene Comer, the singer of ballads, retired from the stage following the week's engagement. She is to return to vaudeville, appearing Sunday at Hammerstein's.

### FROM 5-10 TO \$1.

North Adams, Mass., Dec. 22.

The Richmond Theatre here, playing the cheapest of the small time shows (pictures and a couple of acts at 5-10 admission), has been taken by the Shuberts for two nights weekly, when their traveling combinations will stop off to play in the house at \$1 admission. On those nights the "bill" will lay off with full salary.

North Adams is a "college town," probably the excuse for the move.

### COMEDY CLUB OFFICERS.

The annual election of Vaudeville Comedy Club officers will occur Dec. 30. On Sunday last Charles H. Smith, the sole nominee for the presidency, had not determined whether he would accept the profered nomination, though influences were being brought to bear upon Mr. Smith to step into the office James J. Morton is vacating.

Mr. Smith said the duties of the president demanded such strict attention and time he wanted to see his way clear.

The other officers to be voted for, without opposition, are Bob E. Matthews, secretary; Frank Otto, vice-president; Robert Rogers, vice-president; Harry Tighe, vice-president; Harry Denton, treasurer, and Johnsy Johnston, chairman of the House Committee. The officers compose the Board of Directors.

### DESERTS HIS BRIDE.

New Orleans, Dec. 22.

Nothing has been heard of Lewis Gold, who deserted his wife here last week. Mrs. Gold is said to be the daughter of a New York dressmaker. She met her husband while he was performing in a moving picture theatre in the metropolis.

Shortly after arriving here, Gold vamped, first disposing of everything salable the couple had. He is thought to be in California. The wife is destitute.

## DOESN'T BLAME "PICTURES."

Chicago, Dec. 22.

Eugene Moore, thoroughly acquainted with conditions in small towns, is loathe to believe that picture houses are responsible for the falling off in business of the one-night stand shows. Mr. Moore says he can show by figures that business is no better in towns without picture houses at all than in those where pictures and vaudeville are in great favor.

## DIVORCE AND ALIMONY.

Cincinnati, Dec. 22.

Mrs. Sadie Bauer, wife of Daniel Bauer, proprietor of the Majestic, has secured a divorce on the ground of adultery. The court awarded Mrs. Bauer \$5,000 and \$20 weekly during her lifetime.

Charlotte La Ture, a vaudeville player, was named as co-respondent.

## BONCI MAKES A HOLLER.

The Metropolitan Opera House tenor, Bonci, let forth a yell on Monday when the morning papers carried a story he had engaged with Percy G. Williams to give a series of grand operatic concerts in the Williams vaudeville houses following the closing of the opera season.

Bonci sent out a denial. At the Williams office it was said that Bonci's own press promoter first issued the yarn.

The tenor threatens to sue somebody for \$100,000.



A Variety Paper for Variety People Published every Saturday by THE VARIETY PUBLISHING CO.

1586 Broadway, New York City. Times Square,

Telephone { 1533 } Bryant

### SIME SILVERMAN. Proprietor.

Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of Congress of March 3, 1879.

CHICAGO OFFICE. 167 Dearborn St. ('Phone. Central 4401). E. E. MEREDITH, JOHN J. O'CONNOR, Representatives.

LONDON OFFICE. 418 Strand
(Cable, "Jessfree, London")
JESSE J. FREEMAN, in charge.

SAN FRANCISCO OFFICE, 2064 Sutter St. LESTER J. FOUNTAIN, Representative.

PARIS OFFICE, 66 Bis. Rue Saint Didier. EDWARD G. KENDREW, Representative.

> BERLIN OFFICE. Unter den Linden 61. RIESEL'S LIBRARY O. M. SEIBT, Representative

### ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

## SUBSCRIPTION RATES.

Six and three months in proportion.

Slugle copies 10 cents.

VARIETY will be mailed to a permanent address or as per route, as desired.

Advertisements forwarded by mail must be ac-companied by remittance, made payable to Variety Publishing Co.

Copyright, 1909, by  $V_0$  ariety Publishing Co.

DECEMBER 25 Vol. XVII. No. 3.

Merry Christmas!

Dr. Reis is ill with pneumonia at Bellevue Hospital.

Bill Dillon has been ordered to rest for a few weeks by his physician.

Maude Allan will present her "Salome" dance at Carnegie Hall Jan. 20.

The Four Dixons are at the Majestic (Morris), Toronto, this week.

Joe Shea commences to book a small house at Elmira, N. Y., tomorrow (Sat-

Bransby Williams makes his American reappearance at the American, Chicago, Jan. 10.

Howell and Scott opened on the Morris time at the American, Boston, last Monday.

The Marinelli office says the Martinetti and Sylvester action against it has been withdrawn.

The Four Konerz Brothers are organizing a "No. 2" act to play the smaller time in the West.

Fred Curtis, of the Morris staff, has returned to the New York offices from the Chicago branch.

The Marinelli office has placed Harry De Coe to open at Marinelli's Olympia, Paris, next September.

Alex. Carr returns to New York within a few days and will probably play on the Morris Circuit Jan. 3.

The 3 Yoscarrys open at Calgary, Canada, on the Pantages Circuit, Jan. 10, engaged by Louis Pincus.

Vera Michaelena will appear at the American, Chicago, Dec. 27. Following, she will join a Singer production.

The Auditorium, Auburn, N. Y., will play a Morris vaudeville show Christmas Day, placed by William Josh Daly.

The starring tour of Julian Eltinge under the management of Al H. Woods has been postponed until next fall.

Eddie Garvie with the Frank Daniels show has been assigned a principal role in "Dick Whittington" by the Shuberts.

Marc G. Dale and Mamie Kendall were married Dec. 16 at Chicago. Miss Kendall was formerly known as "La Auto Girl."

Frederick Bond and Fremont Benton have cancelled their vaudeville engagements to enter a forthcoming produc-

Next week (Dec. 27) at the Plaza is the last for Cissie Loftus under the Morris contract, not Jan. 27, as wrongly printed last week.

The Richmond Theatre, Stapleton, Staten Island, opens to-morrow (Saturday) with K.-P. vaudeville at 25, 50, 75 cents to about a \$600 bill.

DeMarlo, the contortionist, landed strongly when opening at Amsterdam Dec. 1, according to advices received by the Marinelli New York office.

"Nuit De Noel," which translated has something to do with Christmas Eve, is being played by the Cortes and Berteyle Co., under the direction of Jules Ruby.

Mrs. Martin Beck is the patroness for the entertainment to be given at the Hebrew Technical School at Second avenue and Fifteenth street on Dec. 30.

Keno and Morris open at the Orpheum, Denver, Monday, booked for the Orpheum tour by Pat Casey. Sandberg and Lee have also been placed by the same agent for the Orpheum, commencing Jan. 2 at Spokane.

man, Hammerstein's Victoria, Jan. 3. Office hours, 3-3:30; 9:30-10 p. m." The Doctor may be held over for a run at "the corner" if successful.

No one looms up prominently for the office of License Commissioner, to be appointed by the incoming Mayor, Gaynor, The present incumbent may hold over before the selection is officially declared.

A "bar act" wrote Percy G. Williams this week asking for an engagement. Besides the regular commission of 5 per cent., wrote the act, they would make Mr. Williams a present of \$10 if time were given.

One of the Otto Brothers becoming ill caused a vacancy in the Bronx program this week, filled by Edna Luby. Lillian Shaw received the requisition first, but could not make the "jump" from the Alhambra twice daily.

Strauss & Co. are again printing the Fifth Avenue program. For a time another firm with an idea that to find a misspelled word was the only enjoyment a Fifth Avenue patron expected, published the booklet in a fancy form.

Mose Gumble is even now calculating the number of days until his wife, Clarice Vance, shall leave New York for London to open at the Palace in the latter city on May 9, following that engagement with a trip over the Moss-Stoll Tour.

Ernest Luck and Co. are "breaking in" at the New Rochelle theatre this week. Mr. Luck is Hetty King's husband, and was formerly of the Six Brothers Luck, now in England. Pat Casey has the handling of the new act.

"Moritz," the "monk," died last week while exhibiting in Europe, on the Continent somewhere. A chimpanzee is acutely susceptible to the weather. The trainers are continually on the watch against a cold which will rapidly develop into pneumonia or galloping consumption.

Fred Lindsay, the Australian bushman. who does a whip-cracking act, suffered a severe injury to his hand while playing the Orpheum, Kansas City, last week. His whip-lash struck the scenery and was deflected back with such force that it cut his right hand, the one most in use during his act.

The Shuberts have arranged to do the booking for the \$20,000 theatre which James F. Burns has been building in Colorado Springs, now nearing completion. The arrangement will run for five years and the house will be booked in opposition to the Opera House, which K. & E. provide attractions.

When Karno's Comedy Co. played the Fulton, Brooklyn, a couple of women leaving the theatre spoke of "A Night in an English Music Hall," the younger one saying: "I think it is very funny." elder woman replied: "Oh, yes, dear, it is. I have seen it now four times, and every time that man in the box (Albert Weston) has been drunk. It's a pity."

## LOOK OVER THE LETTER LIST

There has been a great deal of express and registered mail matter (Christmas) received the past few days. It is listed under LETTERS.

Al Davis has returned to the Morris headquarters, handling the advance press work for the Lauder show from that office.

"Ma Gosse," the big hit of the season at the Palace, London, opens on the Morris Circuit at the American, New York, Jan. 10.

May Yohe is showing New York her "single" turn for the first time at the Lincoln Square the three last days of this week.

Irene Franklin returns to her tour of the United time at the Temple, Detroit, Jan. 3, with twenty-one weeks booked ahead.

Henderson, Thurston and Company in "An Irish Diplomat," is "trying out" the piece at Jeff Callan's house, Lewiston, Me., this week.

Belle Hathaway and her animals filled the opening in The Bronx bill this week left open through Lavine and Leonard being unable to appear.

Harry Armer has returned to the seat of musical director with "The Bon Tons." Mr. Armer travelled with "The Gay Masqueraders" for awhile.

"Just a Wife," the new Eugene Walter play which David Belasco is producing, will open Jan. 17 at Cleveland, with Bobby North in a principal role,

Next season Billy Gaston, Ethel Green and Jim Diamond, now with "The Rose of Algeria," expect to have a new production around them, named "The Woolen

Former Assistant Manager McDermott, of the American, Newark, assumed the management of the house upon Joe Vion leaving in advance of the Lauder

Lucy Weston is resting over the holidays, and will return to vaudeville at the Plaza, New York, Jan. 10. The English singer is playing under the direction of George O'Brien.

James J. Corbett decided to return to vaudeville one week earlier than he expected and will play the American, Chicago, next week, coming east to the Fulton, Brooklyn, Jan. 3.

The opening of Al Woods' Liberty Theatre in East New York has been set over until January. Several are angling for the booking, with Felix Isman coming in as a stockholder.

The latest press sheet of the Shuberts now says that Marie Dressler in "Tillie's Nightmare" will open Friday, Dec. 24, at Albany. There are only a few towns on the Shuberts' route sheet left for Marie's

Hammerstein's has visiting cards printed (not engraved) reading "Dr. Her-

### WESTERN WHEEL IN HARRISBURG.

The Empire Circuit Co. has arranged to make the Majestic, Harrisburg, a stopgap in one of the two "lay-off" weeks its Western Burlesque Wheel contains. There has heretofore been an open week between Newark and Philadelphia. Another week's lay-off is between Cleveland and Chicago. The eastern week came about through provisions which had been made for the accommodation of the new Bronx house, still a long way from completion.

If it is possible to change the routing in time for Monday next (Dec. 27) the Harrisburg house will be played on the way from Pittsburg to Washington. This will be done, in any event, as soon as the change can be made. The Western Wheel shows have been hauling right through Harrisburg. No extra railroad bill will be caused by the new arrangement. Harrisburg is a town of about 100,000 and has been receiving its entertainment from the Majestic, on the M. Reis Circuit of legitimate theatres, and vaudeville at Wilmer & Vincent's Orpheum. The Majestic is listed with a capacity of 1,533. The burlesque shows will play there a full week.

This will be the third house on the Reis- Circuit turned over to other uses within the past two weeks—Wilkes-Barre, Scranton, and now Harrisburg. Business in most of the towns in the interior of Pennsylvania has been very bad all season. It remains to be seen whether with only a vaudeville and a burlesque house providing entertainment Harrisburg will recuperate.

## DIAMOND-GORDON WEDDING.

Toronto, Dec. 22.

Last Wednesday while "The Rose of Algeria" was in town, James Diamond, a comedian with the show, married Phyllis Gordon in the office of the Christian Guardian, the paper's editor, Rev. Dr. W. B. Creighton, officiating.

Mrs. Diamond is the daughter of Robert Gordon, the manager.

## FOUND DEAD IN BED.

On Monday morning when Miss De Garmo, of Kenyon and De Garmo, called for her partner, Peter Kenyon, to fill an engagement for the week at the Keith-Proctor Jersey City house, the woman found Kenyon dead in his bed.

The cause of his death has not been determined. He was about 65 years of age.

## A SPECIAL TO "MAKE IT."

Omaha, Dec. 22.

Gus Hill's "Masqueraders" will play the Burwood Saturday (Christmas Day), attempting to make Minneapolis, the next stand, in time by a special train. Otherwise "The Masqueraders" would not play Saturday.

## NELSON LEAVES "JACK" SHOW.

Battling Nelson leaves the "Sam T. Jack" show next week at Milwaukee. He contracted for twenty weeks and played nine. Rube Welch and Kitty Francis close with the same show there Saturday night. This show played to \$4,600 in Detroit. The record is \$6,000, made during the week Ketchel-Johnson pictures were added attractions.

### SETTLED THAT EUSON'S OUT.

Chicago, Dec. 22.

It has been settled by the Columbia Amusement Co. that Euson's in this city will not be on the Columbia Circuit next season, thereby reducing the number of Columbia shows by one. This has already been provided for.

## HYNICKA GIVING UP ONE.

Rudolph Hynicka, of Cincinnati, will give up one of his two Columbia Circuit attractions now touring under the management of Charles B. Arnold. The one passed over will be "Fads and Follies," Mr. Hynicka retaining "The Serenaders."

"Fads and Follies" will pass to Charles Robinson, who will replace his present show with it, or continue with the one he is now producing, merely working under the Hynicks franchise.

## WAVERING ABOUT SCHENECTADY.

The Western Burlesque Wheel is wavering over the closing of the Empire, Schenectady. On Monday as the Empire Circuit had about concluded to cease operating in that town, word came with the information the Monday matinee was \$130. The best previous afternoon's receipts at the Empire had been \$65.

With this first day's business on the opening of "Christmas Week," the Empire executives concluded to wait a few days before reaching a final decision.

### THE WOMEN SMOKED.

When "The Parisian Widows" played at Waldman's, Newark, a couple of women in a stage box were noticed smoking eigarettes by the chief usher. He called upon them to stop. They attracted his attention to a sign upon the wall, "Smoking Allowed." The women defied the management to stop them, and completed their smoke in peace.

Hughey Schubert has joined "The Widows," and Ida Bayton is now a principal with the company also.

## COOK DOES A FLOP.

The Special Committee of Scientists appointed by the University of Copenhagen to examine the records submitted by Dr. Cook of his North Pole discovery, has reported that the Doctor flopped on his way north and never landed on the top. The first joke about it on Wednesday was that Dr. Cook cooked a good one, but forgot to turn it over.

## CASEY SPLIT, 50-50.

The many large advertisements of acts booked through Pat Casey in VARIETT'S Fourth Anniversary Number, in each of which "Pat Casey" was featured, has brought wonderment how Mr. Casey arranged with his clients to that end, the same having occurred a year ago when VARIETY published its Third Anniversary

Speaking to Mr. Casey this week on the subject, and the interest displayed both by professionals and newspaper people, the agent said he had written all his acts to take a page advertisement in VARIETY, remitting to him \$62.50, one-half the charge, and that he would pay the remainder, in return requesting that his name be prominently displayed.

### CURTIN BUYS "AVENUE GIRLS."

James H. Curtin eame into the possession of "The Avenue Girls" last week, an Empire show which operates under a Campbell & Drew franchise. Mr. Von Ottinger, a member of the Shuberts' executive staff, controlled the show up to the time Mr. Curtin purchased it. The management of the company has been turned over to Leon H. Curtin, a nephew of the new owner. Leon went to Boston last week to take possession. There are likely to be several changes in the personnel, and it is possible that a new burlesque and first part may be introduced.

### WANTS \$800 FOR BREACH.

M. Strassman, the attorney acting for George Dollinger, has brought suit against Benjamin Von Ottinger to recover \$800 for his client.

Mr. Dollinger is a musical director and was engaged by Sheppard Camp for "The Avenue Girls" for thirty weeks. Camp subsequently left the show, when it developed, according to Dollinger, that Von Ottinger, who was manager of "The Midnight Sons" at the Broadway Theatre last summer, was the real party in interest behind the Western Wheel burlesque company.

The defense of Mr. Van Ottinger to be heard this month when the case is reached in the City Court is that he is not liable for the amount.

### ENGLISH GIRL MARRIED.

Vera Campbell, one of the English girls with "The Parisian Widows," was married to Harold Dady, son of the well known Brooklyn politician, Michael J. Dady, last Saturday, in Brooklyn, where the company was appearing at the Gaiety.

Mrs. Dady immediately gave in "her notice" and will leave "The Widows" at Philadelphia Saturday night.

Daisy Atkinson, of the company, officiated as bridesmaid at the ceremony.

## WOODHULL TO RETIRE.

Cliff Gordon and Bobby North will have two shows on the Columbia Circuit next season. In addition to their present "Merry Whirl," the comedians will have H. S. Woodhull's "Lid Lifters," though probably under another name.

This is Mr. Woodhull's last season in burlesque. He intends to retire from management.

## VOLTA ASKS \$3,000.

A summons in an action commenced by Volta to recover \$3,000 from the Western States Managers' Association was served upon Louis Pincus, New York, last week. Mr. Pincus is the Eastern representative for the Pantages Circuit. Before Pantages took over all the Western States Association houses, Mr. Pincus was understood to have acted in the same capacity for that company.

The summons has been turned over to August Dreyer, who will demur to the suit upon the ground of defective service, alleging there is no Western States Managers' Association at present, and that Pincus is not the proper person to serve if there is.

Denis F. O'Brien appears for Volta, who sues to recover the amount under a ten weeks' contract on the Western States time that he did not play.

### GEO. W. RICE DIES.

At his home in Centreport, Long Island, George W. Rice passed away Wednesday morning at 2 o'clock. He had been ill for over a year, and around Dec. l, was compelled to retire from the stage, going to West Baden, Ind. A week ago, Mr. Rice was brought east.

About 52 years of age, the deceased was the best known burlesque manager-comedian, and a partner in the firm of Rice & Barton. His career has been an eventful one, attended with success.

## TWO NEW SHOWS IN.

The two new shows for the Columbia Circuit start off Jan. 3. Charles Robinson's "Crusoe Girls" (or "Night Owls") open at Philadelphia, taking the week after the Gaiety, Brooklyn, the route being changed by this move to shift the shows thereafter to the Metropolis, instead of Philadelphia.

Hurtig & Seamon's "Ginger Girls" commence at Albany, going to Schenectady for the last half of the week, and then coming into the Olympic, New York.

If a delay should occur in the opening of the Casino, Boston, there will be a "lay off" until that does happen.

## CORINTHIAN'S NEW MANAGER.

Rochester, N. Y., Dec. 22.

Fred Strauss, a former manager at the Corinthian (Columbia Circuit), has succeeded C. W. Coleman, who has had charge of the house for the past two seasons. While here Mr. Coleman placed the Corinthian on a profitable footing, and aided materially in the present good standing the house enjoys.

## JOHNSON THE ATTRACTION.

Boston, Dec. 22.

The management of the Howard (Western Burlesque Wheel) has set Jan. 10 as the likely date its opposition, the new Casino (Columbia Circuit), will commence business with Irwin's "Big Show."

Although the Howard has a quiet idea the Casino may not open until Jan. 17, it has engaged Jack Johnson as the added attraction for the week of the 10th to provide against the emergency if Waldron's new one should throw open its doors on that date.

## FRANK STAFFORD AND CO.

The pictures on the front page this week are of Frank Stafford and Co. The centre oval is occupied by Marie Stone, Mr. Stafford's support in his novel vaudeville offering. The dog, "Rox," is also shown. "Rox," from an incident to tleplaying of the piece, has become an attraction in it. The animal is seen at the opening on a stand, and retrieves a bird shot by Mr. Stafford. At the finale he wins the girl for the city huntsman.

The act is an original one, with a story of a hunter out for a day's shooting meeting a summer girl. This permits of humorous "sure-fire" dialog.

Especial attention has been given to the details by Mr. Stafford, who imitates through whistling alone birds in their natural calls and thrills. The prettines of this with the setting, and the embel lishment of two handsome young people as the principals have brought success to the act wherever appearing. It is at the Colonial, New York, this week (Dec. 20)

# "SMALL TIME" AGENCIES IN THROES OF DISRUPTION

# Metropolitan Vaudeville Exchange (Joe Wood) Dissolves Independent Booking Agency Expected to Explode. People's to Book Direct.

The big "small time" booking agencies in New York are a shattered and battered mass at present. Last Saturday morning at a meeting of the Metropolitan Vaudeville Exchange (the Joe Wood agency) it was voted to dissolve the corporation, which will be done at the final meeting to be field Jan. 19.

This takes the Metropolitan, supposed to have been connected with the United Booking Offices, out of existence and removes Pat Casey from his interest in the "small time" agency, Casey having been president and called the meeting.

Joe Wood will remain in the Long Acre Building until Jan. 1, when he will secure another office, and expects to book independently as before.

The People's Vaudeville Co.'s theatres, about twelve in all, will leave Wood, going into an office of their own, where bookings will be made direct, said Jos. Schenck, the general manager, this week. Schenck also stated that he would do the booking in person hereafter.

It is reported, however, that with the People's Vaudeville Co. may be the Sheedy and Quigley circuits, now of the Independent Booking Agency. Of the four circuits represented by the I. B. A., the division is Feiber, Shea & Coutant and Mozart against Sheedy and Quigley, though this alignment may be changed, excepting that there is no possibility of Feiber. Shea & Coutant becoming linked again with the Sheedy time for booking purposes. The feeling between the two is bitter, so much so that it is learned from an authentic source that unless Feiber, Shea & Coutant leave the I. B. A. Sheedy has threatened to "jump" the agency, preferring to pay the forfeiture of the bond, \$1,000, by so doing than to remain. With Sheedy will probably go Quigley. The present feeling may lead to "barring" one another's acts after the separation occurs.

The future of Mozart will be entirely directed by the White Rats, which has him and the Mozart Circuit tied down tight.

The I. B. A. trouble arose principally through Feiber, Shea & Coutant objecting to the admission of the People's Vaudeville Co. into the agency, H. H. Feiber claiming protection was due A. M. Bruggemann's house, Empire, at Hoboken. The People's has the Lyric against it. When it was voted by the I. B. A. directors to admit the People's (Sheedy, Mozart and Quigley voting in favor, with F., S. & C. against), it is said H. H. Feiber and M. A. Shea personally called upon Marcus Loew (People's), successfully importuning him to keep the People's out.

If nothing occurs before, a special meeting called for Jan. 3 will no doubt witness the final outcome of the squabble.

The result of the turmoil in the different "big" "small time" agencies may be a large combination of the more prominent agents and circuits. The NYBO is

booking about 40 houses, including the William G. Fox Circuit, and this agency is supposed to be very friendly to Joe Wood. Wood says upon reforming his agency he may adopt the White Rat form of contract. Schenck will probably do the same.

Up to Wednesday neither the Joe Wood houses nor the People's Vaudeville Co, theatres were declared "opposition" by the United. It is questionable if the United will care to place either under the ban, particularly the People's, with its many New York theatres playing acts which appear only to "try out" for the "big time."

The split between the Wood agency and the United came with the establishing of a "Family Theatre Department" by the United, which immediately commenced to make a play for Wood's houses and acts. The impression was, when Wood moved into the Long Acre Building, that he did so to secure all the small time booking in the United, under an agreement he had made with the big agency.

The lease for the new Keogh Theatre in the Bronx was closed by the People's Co. late last week. The lease for the Academy of Music had not been secured by it up to Wednesday, and would not be, according to report. It is rumored that Jacob Adler, the "Yiddish" tragedian, may secure the Academy for his "Yiddish" plays.

## HUMPHREYS RETURNS TO W. V. A.

Chicago, Dec. 22.

Claude Humphrey, who left the Western Vaudeville Association with Walter Keefe, will leave the Keefe agency on Friday for a week's vacation, returning to his old desk at the W. V. A. when that restful time expires.

It is expected Humphrey will take back some of the present "Keefe time" to the Association with him.

On Monday Coney Holmes commences to book the Columbus and Trocadero again, Keefe having held the houses for three months. This takes the last city houses from the Keefe office.

## MUST BE "OPPOSITION."

Philadelphia, Dec. 22.

It must be that the William Penn in this city, booked through the Independent Booking Agency of New York, is looked upon as "opposition" by the United Booking Offices. Else why were not Ergotti and His Liliputians permitted to play there this week, as booked?

Ergotti should have opened at the Penn Monday. Instead the act is at the Temple, Rochester, a United house.

Last week Ergotti and the little fellows appeared at Hammerstein's. While there the William Penn made the engagement through the I. B. A. Towards the latter part of the week the Penn date was called off without reason given, and the conclusion is "opposition."

### UNITED WANTS PHILA. AGENT.

It is pretty well reported that the Family Theatre Department of the United Booking Offices is after Norman Jefferies, the big Philadelphia "amall time" agent, to enter that department in the Long Acre Building, removing himself and houses to New York. Jefferies is said to be making a firm stand against the proposition.

The Philadelphia agent's removal from Sleepytown is rumored to have been asked for by Taylor & Kaufmann, another agency over there, booking with the United. Jefferies places acts in many of the Wilmer & Vincent and Jake Wells' southern theatres in the smaller class. Through this connection the United presumes to ask, Wilmer & Vincent being "United managers."

### MORRIS IN GUS SUN'S TERRITORY.

Chicago, Dec. 22.

J. C. Matthews is carrying the William Morris banner into a fertile territory, where Gus Sun has heretofore reigned supreme. The first wedge driven by the Morris Circuit in that section was the opening of a house at Portsmouth, O. Its success has led the Burlew, Charleston, W. Va., to change its policy. On Jan. 3 the Burlew will present bills costing from \$500 to \$600 to start. Martin & Smith, proprietors of the Ashland, Ashland, Ky., will play the same bills at the New Colonial, Ashland, making the "jumps" reasonable.

The Burlew has been looked upon as one of the most important houses in the south, owing to Col. N. S. Burlew's prominence in theatricals and state politics. The change to vaudeville gives a bad outlook generally for the one-night-stand attraction.

## CREATORE'S BAND LEAVITT'S.

The Creatore Band of 23 pieces has been taken under the personal management of Harry Leavitt of the New York Booking Office (NYBO). (Creatore is a nephew of the first of that name). Golden and Hughes, the blackface turn, is another Leavitt personally conducted act. The agent says he will make a specialty of "exclusive acts." He intends playing the band until summer, when it will be placed as an open-air feature.

Since Leavitt assumed the management of the NYBO the list of houses booked by the small time agency has increased to over 40. This week the Loomis Opera House, Waverly, N. Y., was placed on the books in Harry Whitlock's department. Mr. Whitlock also secured Dreamland, Shenandoah, and the Grand, Shamokin, Pa., the two latter "splitting" four acts weekly.

## I. B. A. "OPPOSITION" AGAIN.

More apposition has been raised by the Independent Booking Agency, this time against the pet of the United Booking Offices, "Camden." The Majestic, Camden, uses about a \$300 show weekly. It has commissioned the I. B. A. to place the hills

The same agency has also secured The Surprise, Washington, and Olympia. Alexandria, Va., both on one circuit and "splitting," employing six acts weekly between them.

### BILL AT SCRANTON.

Scranton, Pa., Dec. 22.

The first bill at the Academy of Music, opening Saturday (Christmas) under the management of Feiber, Shea & Coutant, is composed of Revelly, Dill and Ward, Hawley and Olcott, Bedini and Dogs, and John Moran.

The house seats 1,600. In the gallery the admission will be five cents, balcony ten cents, and orchestra fifteen cents. The Academy will oppose Poli's and "split" with The Nesbitt in Wilkes-Barre, the People's Vaudeville Co. theatre.

### HART RUNNING ARMORY.

Binghamton, Dec. 22.

All the local internal disputes and differences over the management of the Armory were settled when Leon Laski, of New York, Weber & Rush's attorney, came to town, straightening the matter out.

Edward M. Hart is now the sole lessee under a lease to him for a term of years, he subletting from Weber & Rush.

## BOWDOIN SQUARE CONTINUOUS.

Boston, Dec. 22.

Commencing Monday the Bowdoin Square, which has been playing acts between the divisions of the stock entertainment, will make the show continuous, playing vaudeville turns and pictures whenever the actors are not enacting scenes.

### SYRACUSE'S NEW ONE OPENS.

Syracuse, N. Y., Dec. 22.

The Crescent, Cahill's new combination picture and vaudeville house, a very pretty one, situated on South Salina Street, opened last Monday, booked through the United Booking Offices. Seating capacity, 1,800.

## PREFERS MORRIS TO SHUBERTS.

Chicago, Dec. 22.

The Majestic, Evansville, opens Christmas with Morris vaudeville, instead of Shubert attractions, as originally announced. Three shows daily.

## CUTS OUT ALL FEATURES.

Commencing with this week, William J. Gane has cut out all the features in the houses booked by him in New York and outside. Mr. Gane first decided to stop affering "feature acts" at the Manhattan, New York. Then he included the Circle, and finally placed the Victoria, Philadelphia, with his other houses on the nofeature list.

The White Rat form of contract has been adopted by Gane.

## PICTURES ON OPEN NIGHTS.

Norwich, Conn., Dec. 22.

The Broadway, heretofore given over to legitimate attractions, will, on Christmas Day, start a new policy of moving pictures and vaudeville, to be presented whenever there are open nights with no legitimate shows booked. M. R. Sheedy, Ira Jackson and others are in the deal, it is said. The Broadway will be only one of several legitimate theatres in New England to be operated by them along these lines. Geo. S. Hanscomb, resident manager of Poli's, Hartford, comes here as manager, again returning to Sheedy's employ.

### SPREADING OVER CHICAGO.

Chicago, Dec. 22.

The S.-C. invasion is here in earnest. The firm has taken over the leases of the People's and the Marlowe (from best reports) and are negotiating for the Bush Temple. S.-C. are also planning a house out in the vicinity of the Star. Paul Goudron now books Sittner's Schindler's.

Fred M. Lincoln, the general manager, will not say S.-C. have the lease of the People's and Marlowe, but it is believed a company including Charles B. Marvin (formerly lessee), has taken them

The People's is dark this week and opens Xmas day with more costly bills and with Ed. Shield (a S.-C. manager) in charge. John Considine was here last week when these transactions were arranged.

The old deal for the People's was to give up 20 per cent. of the gross for rent, which included heat. Last week the show cost \$500, and it attracted but ordinary business. It is believed that S.-C. will now put in bills costing perhaps \$900 weekly.

## NOTHING HAPPENS IN TORONTO.

Toronto, Dec. 22.

Despite threats made by A. J. Small, Harry Lauder appeared at Massy Hall without interference. The threat of Small's to invoke the Alien Labor Law against the company, excepting Lauder, was met with a reply from the Morris side that if Small did this, all traveling companies playing his legitimate houses over Canada would be stopped from appearing for the same reason.

It is said now that Small may bring suit for damages to recover a percentage of the Massy Hall returns. That hall seats about three times the number which can gather in the Majestic, Small's house, now playing the regular Morris shows here.



LEO JACKSON.

The wonderful young trick cyclist, who has made such a sensational success at the big vaude-ville Theatres in Greater New York.

Ills remarkable feat of turning a triple boomerang or three times around the handle-burs of his bleyele proves to all the world once more that he is the greatest trick cyclist of the age.

LEO JACKSON is the youngest member of the famous JACKSON FAMILY, WORLD'S GREATEST CYCLISTS, and is now playing with them at the AMBRICAN MUSIC HALL, NEW YORK, where the act is a hig success.

### CRIMES IN PHILADELPHIA.

Philadelphia, Dec. 22.

Persons connected with the theatre in various capacities have been prominent in police circles here recently to a marked degree. It has developed that Angela Moracci, the Italian woman who had been appearing in some of the small vaudeville and picture houses, and who was found dead in the bathroom of the house where she was living, was murdered and did not commit suicide as first reported. The police are now looking for the murderer, thought to be an Italian. It is said to have been a love affair.

William Bostick, who has been employed as a stage hand at one of the local theatres was shot and probably fatally wounded by Joseph Murray, of La Platta, Md. At the time the crime was committed Bostick was in company with Mamie Carey, who came to this city from Milton, Del., and secured a position in a department store. Murray is said to have been jealous of Bostick and after he had shot Bostick he shot the girl and then killed himself.

Lillian Hinton, reported to have formerly appeared as a "kid" impersonator. has been arrested for the second time for swindling storekeepers. The woman is about 30 years old, but has never worn anything but children's clothes in the street and used this disguise in her swindling operations.

She admits that she has appeared in vaudeville under the name of Lillian Mink. She carried a black wig and make-up with her when arrested. When arrested the last time she said she had signed a contract to play vaudeville dates and promised to dress like a woman in the street.

## FOX TO CONVERT CHURCH.

The church on Houston Street, New York, has been taken over by William G. Fox, the picture and vaudeville manager, who will convert it into a small time theatre seating between 1,700 and 1,800.

Behind Fox in his theatrical enterprises are said to be "Big Tim" Sullivan, the East Side's political boss, and Martin Engel, a Sullivan henchman and Democratic leader in a down town district.

## "SMALL TIME" BUSINESS BAD.

The past two weeks have been had business ones for the "small time." The Yuletide appears to have had the most saddening effect upon the attendance in the smaller grade of vaudeville houses, lessening the receipts there more, comparatively, than in any of the other theatrical divisions.

## BALL-BEARING CHAIRS.

The orchestra chairs for the new Columbia Theatre. New York, have ball bearings for noiseless and easy folding up. The top of each chair holds a metal cagle. The seats are embossed in light leather.

It is said they are the first orchestra seats manufactured with ball-bearings.

## BLANEY'S FOR JEFFERIES.

Philadelphia, Dec. 22.

Blaney's Theatre, New Orleans, now a small time picture and vaudeville house, will be booked by Norman Jefferies, of this city, commencing Jan. 3, when the prices of admission at Blaney's will be increased.

### NO CHANCES ON LUBELSKI.

Before Tony Lubelski closed a contract for the Columbia Musical Four to play his Portola Restaurant in San Francisco, and such other "restaurant time" as Lubelski says he has on the Pacific Coast, the reinvigorated Californian manager was obliged to deposit in New York one-half of the four weeks' salary the act has been engaged for, along with transportation to 'Frisco and back.

Joe Wood, who booked the act with Tony, made the condition, and Mr. Lubelski unbelted.

Other acts in New York have been engaged by Lubelski, but it is not known what protection they have against emergencies.

### ACTS BACK FROM WEST.

Some acts placed in the west, known there as "Casey acts," have returned of late, cutting the western trip short. Reports have spread about that the easterners met with rude treatment from western acts playing in the middle-western houses, who looked upon their fellows from the east as interlopers. The eastern acts are said to have quit rather than suffer annovance.

When this story was repeated to Pat Casey this week, Mr. Casey replied it was not so. He said a few acts booked through the Joe Wood agency for the middle-western time had proven unsatisfactory, and that on his last trip in the west, by his own orders, the turns were canceled.

There are many of the Casey acts now playing that territory, and have been for many weeks. Some who have written east, other than saying that there were a few inconveniencies to contend with, offered no other objection to the time.

## NEW COMEDY STARTS NOTHING.

Chicago, Dec. 22.

The New Comedy did not cut into the business at Sittner's very much last week. Though Sittner's is a "third floor" house, it is said to have had the largest gross receipts on the week. Both theatres gave Wednesday and Saturday matinees. Sittner's was packed as usual Wednesday and did well Saturday; The Comedy fared badly at each.

A report has it that the Sittner bill cost \$885. The Comedy show cost about the same; perhaps more.

The new Comedy is not entirely completed, which may affect business to some extent. Weather conditions last week were unfavorable. The Comedy uses the newspapers; Sittner's does not.

## DEATHS FROM FIRE PANIC.

Cleveland, Dec. 22.

Three deaths have resulted from a panic which last week followed a cry of "Fire" that started when a woman fell down stairs at the Majestic. The three women met their death through being jammed by the crowd as it was struggling out of the house. Many other women and a number of children sustained minor injuries.

## TULANE, MEMPHIS, FALLS IN.

Chicago, Dec. 22.

The Morris Chicago office will book a vaudeville bill averaging from \$600 to \$700 weekly in the Tulane, Memphis, dark for some time. The Tulane opens Christmas day.

### ITEMS OF INTEREST FOR 1910. By BILLY GOULD.

Grover Cleveland was born in this country.

Issy Ward is thinking seriously of going on the stage.

Hammerstein's is contemplating putting vaudeville in the Victoria.

Maud Adams will star next season.

Geo. M. Cohan is going to write a musical comedy.

U. B. O. is going to blacklist any act that plays for William Morris.

William Morris will have a vaudeville circuit of his own next season.

Al Sutherland will be an agent next year; so will Pat Casey.

Maggie Cline will make a vaudeville plunge next year.

Charlie Case will talk about father.

Jim Thornton will deliver a monolog.

Jim Morton is going on the stage.

Fields and Lewis (English act) may come over to America in the near future.

Somebody will give an imitation of Irene Franklin.

Teddy Marks may go to London.

Harry Lauder will do a Scotch act.

Jerome and Schwartz are thinking of writing a song together.

Ted Snyder may open a music publishing house.

Ren Shields may receive some royalties.

The U. B. O. is going to move from the St. James Building to the Long Acre Building.

Willie Hammerstein will learn to play poker.

Percy Williams is going to smoke cigars.

Jack Levy will enter a Marathon contest.

Gus Edwards will sing Harry Von Tilzer's songs exclusively.

Lee Harrison is going to save some money.

## WATCHING THE "FOOTBALL DOGS."

Officials of the S. C. P. A. are keeping a close watch on the "Football Dogs" which Joe Hart imported from England, booked" into the Hippodrome, and sold to Charles Smith.

It is said that the society forced the act to close after four weeks at the "Hip.," and last week when an attempt was made to slip them into K. & P.'s 125th Street house, representatives of the society called the act out after one day in the show.

### COPYRIGHT UPHELD.

On Tuesday in the United States Court a temporary injunction was issued restraining Edna Luby from imitating Irene Franklin on the stage.

The argument was held last Friday, Nathan Burkan appearing for Miss Franklin. Several affidavits were submitted from prominent managers and producers to the effect that imitations are harmful to the originator.

This is the first action of the kind brought under the new copyright law, Miss Franklin having had her act copyrighted under the title of "Queen of Vaudeville."

The number employed by Miss Luby as an "imitation" was Miss Franklin's "I'm Bringing Up the Family." It was sung by the imitator at the Orpheum, Brooklyn, on the Monday afternoon Miss Franklin appeared at Hammerstein's. An injunction then applied for was held pending for a few days and Miss Luby again used the song for one day only the following Monday at the Alhambra.

With Miss Franklin and other well-known stars outside New York protected by a court order, Miss Luby will now probably rest a week or so to arrange a new act. She is this week filling in a vacancy at the Bronx, and has the promise of a date at Keith's, Providence.

### POLI CHANGING MANAGERS.

Directly after the first of the year there will be several changes in the local managers' staff of the Poli theatres. Oliver Edwards, a New Haven newspaper man, takes charge of Poli's, Hartford, replacing Geo. S. Hanscomb, who goes to Norwich in the employ of M. R. Sheedy.

Lewis D. Garvey, now at Poli's, Hartford, will be transferred to Bridgeport, where he will manage the Poli house there. Both Edwards and Garvey are trained newspaper men of long experience and this fact may have something to do with the changes. Other shifts are said to be on the tapis.

## "PAUL'S ACT" AN AGENT'S.

The act called "Paul's Juggling Girls" expected to open on the Morris Circuit Jan. 17, is said to have been made up by Paul Schultzc, the German agent, who secured the young women in the turn from Madame Roma in Germany, who had a girl juggling act until Schultze saw it.

It is also said to be a "copy" act, the original having played for some years abroad.

## SLAVIN AND GIRLS.

Direct from the defunct "Air King," which closed in Chicago, John Slavin, the comedian, reached New York, heading for the office of M. S. Bentham, who will assist Mr. Slavin in organizing a vaude-ville number to be headed by him. About four girls will be required.

## CORNER STONE EXERCISE.

San Francisco, Dec. 22.

On Jan. 12 the corner stone of the new Morris vaudeville theatre in this city will be laid. It is the week when the Harry Lauder show appears in San Francisco. William Morris and Lauder will drop the stone into place.

### NO FOREIGN "BLANKETS."

The injunction of the United Booking Offices placed into effect at the closing of last season that no more "blanket" contracts would be issued by the agency, is now said to extend to foreign turns as

While the booking for next season of the material from across the pond has not commenced, it is understood by the foreign agents in New York that the United will not place "blankets" for their numbers, leaving them in the same position as the commission men who only book for this side. When a foreign act is submitted to the United hereafter, its time will be allotted as applied for or taken, and individual contracts issued from the respective managers.

The foreign agents say that if this course is adhered to they will be in danger of losing acts through delay, unless the process proves speedier than has been the custom so far under the practice.

## BIRMINGHAM OPENING MONDAY.

The Orpheum at Birmingham, Ala., opens on Monday as one of the Orpheum Circuit. It will have for the first program Tom Nawn, Anna Laughlin, Camille Trio, White's "Dancing Buga," Jimmy Lucas and Walthour Troupe, besides pictures.

Max Fabish from the Orpheum, Memphis, will attend to the inauguration of the new house. When it is fairly started, Fox Travers, now the Memphis Orpheum's press representative, will be promoted to the position of manager at the Birmingham, Orpheum, Fabish returning to Memphis.

## RESEATING THE AMERICAN.

The American Music Hall was reseated this week in the orchestra, the operation taking place after the evening performances on Monday, Tuesday and Wednesday.

The loges along the sides have been removed, their place taken by 90 chairs, and all new seats are now installed, giving a total capacity to the ground floor of 752, without the boxes, the former two on either side.

## 100,000 KEYS FOR "AD."

One hundred thousand keys, attached to cards reading "Geo. Lashwood's 'My Latchkey,'" are being given away to advertise the English singer, who opened at the Plaza a couple of weeks ago.

"My Latchkey" is Mr. Lashwood's song. Geo. M. Leventritt, of the Morris Circuit, caught the key-giving inspiration, and 30,000 have been spread about in the past few days. Of that number it is said that not one has been found upon the floor or about the theatre upon the departure of the audience, testifying that each auditor carried the key home.

The keys cost four-fifths of a cent each.

## ELMER ROGERS IN CHICAGO.

Chicago, Dec. 22.

Elmer F. Rogers, general manager of the Morris Circuit, has taken temporary charge of the American here, William T. Grover having been assigned to the American New Orleans.

Mr. Rogers will remain in Chicago until he elects someone to take the local direction of the house.

### NOTHING IN MURDOCK RUMOR.

A rumor abroad early in the week that John J. Murdock, the erstwhile Chicago vaudeville manager, would be on the pay roll of the United Booking Offices after Jan. 1, was denied at the United this week in toto.

The rumor is supposed to have resulted from several reports emanating from Chicago that Mr. Murdock may soon leave his moving picture interests, represented by the International Production & Projecting Co. of Chicago, an "independent" in the picture trade.

Some time ago, when the feeling between the United and the Beck western interests was at a keen point, it was often said that Mr. Murdock would be engaged by the United to lead any campaign planned against the western people in that section if they attempted to come cast. This report, revived, probably helped to give strength to the present untraceable rumor of a United berth for Murdock.

### WILLIE WAS WISE.

Last week Hon. William Dalton, of San Francisco, presented himself to William Morris with a letter of introduction from Walter Hoff Seely in San Francisco, the head of William Morris, Western, Inc.

Mr. Dalton informed Mr. Morris his family were with him, and they wanted to see grand opera. Morris asked his brother, Ifugo, if he thought Willie Hammerstein would stand" for a box at his father's Manhattan Opera House. Hugo said he would find out. (Morris' American and Isammerstein's are in opposition to each other.)

Hugo called on Willie Hammerstein and inquired if there were a box at the Manhattan not occupied. Willie looked at Hugo intently upon receiving the request. "Aha, Hugo," said Willie, "I guess I know. Will's got some guy from the West who's going to build him a theatre, and I've got to be the goat, ch? All right, here's the box."

## BLONDELL DIDN'T SIGN.

An English agent wants Ed Blondell and "The Lost Boy" on the other side. The other day Blondell received a contract from the London agent.

Looking it over, Ed said: "This is a nice little contract. All they want me to do is to work for \$200 less than my regular salary, and pay my fares over and back. Then they agree to give me four weeks, and if the first manager doesn't like me I can be cancelled. All I have to pay the agent is 10 per cent.

"I'll bet a hundred," said Blondell, "that there is a clause around here somewhere saying that there is an option on me for a longer time at that same \$200 cut if I make good."

There was, and then Blondell told what could be done with the contract.

## KILBY MANAGING AGAIN.

Louis E. Kilby, of New Britain, who managed the Nelson, Springfield, during the reign of K. & E. vaudeville in that house, has been appointed to succeed Tom Lynch, manager of the Russwin Lyceum. New Britain. Mr. Lynch's time will be hereafter wholly occupied by his duties as president of the National Baseball Association, a position to which he was lately elected.

### ORPHEUM'S OUICK ACTION.

"Action" was given an act at the new Supply Branch of the Orpheum Circuit last week. When related, it fairly stunned the hearers who consider any "action" on a new act received in a few weeks or more quick work around New York these days.

A western actress of local repute in Minneapolis applied to Charles Beehler, of the Chicago Orpheum offices, for a hearing in a new sketch. Mr. Beehler referred her to the New York offices, and the actress, Minnie Ericson Green, taking Mr. Beehler at his word, came direct to New York with her company of two, arriving last Friday.

Presenting herself to Arthur Hopkins, in charge of the Supply Branch, Mr. Hopkins arranged to have her sketch, "A Minnesota Romance," played "to show" at the Bijou, Brooklyn, Sunday evening.

Monday morning Miss Green was booked for the Orpheum Circuit, and opens Sunday at the Columbia, St. Louis.

Martin Beck is delighted with the success of the new bureau in the Orpheum headquarters, he told a VARIETY representative this week.

## "YOUNG" HENNESSY MARRIES.

A very quiet, if not secret, wedding on Dec. 8 made William S. ("Young") Hennessy and Harriet E. Fenstamacher husband and wife.

"Young" Hennessy is a vaudeville agent, and the son of Daniel F. Hennessy, of the United Booking Offices. The newly wed Mrs. Hennessy is from Hazleton, Pa., and a non-professional.

The Hennessys, pater and mater, showered their blessings upon the couple when the news became known to them, Mr. Hennessy, Sr., being at a health resort in the west at the time:

## FIELDS AND LEWIS COMING BACK.

The same old story is sending Fields and Lewis to their New York home from England. The act went over there for \$400 weekly, and was placed in the "hardest" house on the Barrasford Tour, Newcastle. Their success was emphatic, and they repeated it the following week.

Then the salary question arose, That proving a bar to further progress with the English managers, Fields and Lewis are returning home, with the same story to tell many other American acts, successful on the other side, have had before them.

## AUTO FOR PRIZE.

During the first two weeks of February, when Willa Holt Wakefield will play the Plaza, Miss Wakefield's manager will offer a runabout automobile as a prize in a contest, the nature of which has not yet been settled upon.

## ASKS LEAVE TO APPEAL.

Chicago, Dec. 22.

The suit for possession of the La Salle Theatre has been decided against Mort Singer, the present occupant. Singer has asked the court for a thirty-day stay in which to appeal.

Smith Brothers have formed a second act, to be called "The Sensational Smiths," featuring a "slide for life" and "drop of death."

London, Dec. 15.

Gertie Gitana seems to be the big thing in "girl acts" around the Oxford just at present.

De Varaenils, a posing shown brought from the continent by the William Morris office, are at the Holborn this week.

Liane D'Eve, French, is at the London Hippodrome.

Marie Lloyd started a tour on the Stoll circuit this week, playing the Empire, Liverpool.

The ballet "Psyche," at the Alhambra for some time, will shortly be withdrawn and sent over to the Olympia, Paris. A new piece called "Our Flag," will replace it.

Gobert Bellong is putting on a very good laughing act at the Alhambra. It is a burlesque bull fight.

At the Tivoli last week Dusty Rhodes appeared in the place of Dan Crawley, and Josic Collins deputized for Wilson and Waring.

George Robey is singing a couple of new ones, "Archibald, Certainly Not," and "Mrs. Blobbs," both laugh getters. Robey is going to Birmingham for panto.

Daisy Dormer is using a song that Chas. Whittle first introduced. It is of a factory girl up north. Ella Retford has been singing a song that calls for the same costume for almost a year or possibly longer.

Dates for the following have been given out by the Empire, London, through the William Morris London office: Veronica and Hurls Falls, Clemenso Brothers, Hastings and Wilson, and Paul La Croix.

Advices from South Africa say that Helen Trix has duplicated her English success in that country.

Harry First played a return date last week at the Empire, Shoreditch.

Radie Furmar, is rehearsing for panto in Bristol.

At the Palace last week Les Trombettas made their first appearance in London for two years. They ought to stay quite a while.

When Dorothy Kenton arrived in town this week she was immediately informed by the Empire management that Alfred Butt of the Palace would not permit her to play the hall, as Butt had an option on her services. Butt, however, after a little argument, allowed Miss Kenton to appear.

Phyllis Foster, daughter of Grace Foster (Ritter and Foster) will join Olive Lenton's "Harvest Time" next week. Miss Foster will sing the contralto part.

Jack Lorimer started another engagement at the Palace, London, last week.

The boxing matinee idea has reached the Gibbons offices. Last Monday there was hardly a two-a-night music hall in

## LONDON NOTES

VARIETY'S LONDON OFFICE.

(Mail for Americans and Buropeans in Europe if addressed care VARISTY, as above, will

town without some kind of a fight. The Holborn Empire, the best of the Gibbons halls, started also with boxing.

Lady Constance Richardson, of "society," who has been giving private entertainments as a "classical dancer" has been booked for the Palace sometime in January. Lady Richardson gave a performance for New York society some time ago.

Thales, a French pantomimist, seen in Paris by Burt Howell, opened at the Metropolitan last week and was a tremendous success. The act will stay at the "Met" for another week, the first hold-over there in months.

Alex, Carr will sail for America Dec. 18.

The circuit to be headed by the Palace, London, will be in full sway over there within the next two years. It will take in only the big towns and will attempt to run a high class hall in all. Report is a Birmingham house has been offered to this proposed circuit.

The Crown Peckham, up to a few days ago booked through the Gibbons offices, is now supplied by the Syndicate office. It will be called the Hippodrome hereafter.

Joe Hayman, of Hayman and Franklin, had an operation performed this week. He will soon be around.

A one-act play called "Sanctuary" will be produced at the Empire, London, next week by Malcolm Watson.

Vardon, Perry and Wilber play the Empire until January, when they leave to finish the Barrasford Tour, where they have three weeks yet.

Fott-Gers, the French comedian at the Tivoli, has met with wonderful success at that hall, and is booked there indefinitely.

Wilson and Waring, billed at the Tivoli, have been off for the past two weeks owing to Miss Waring having an operation on her throat. The team will probably resume at the Tivoli next week.

Phil and Nettie Peters come into London next week to play the Coliseum.

The Four Amati Sisters will appear at the London Coliseum next week.

A rumor is around that George Robey will not be allowed to play the Empire next week, where he is billed to appear. An injunction will stop him, the reports say, though it cannot be found out at present who will bring this proceeding against the comedian.

Harry First plays a week at York before returning to London for a run at the Pavilion.

Cornalla and Eddie play the Coliseum,

London, next week, going from there to the Provinces to finish their Stoll time.

Le Dent finishes his engagement at the Alhambra this week, playing the Coliseum, Glasgow, next, his first week on the Stoll Tour.

"The Colonial Septet" will go to Paris in the spring for a month at the Alhambra.

Millie Payne returns to London next week to play the Stoll suburban halls.

Hill and Whitaker will sail for the States Feb. 22 on the Adriatic.

The Palace management is placing clauses in the contracts with artists for future dates relating to an option which they hold to play the acts at the Palace in Glasgow. This may have some effect on the other Glasgow halls, especially the Pavilion, generally securing many of the Palace headliners from London. This clause bars the other Glasgow houses also.

### · HOLBORN EMPIRE.

London, Dec. 13.

The bill last week was a trifle too long at the Holborn, Brothers Luck and a posing show taking a big chunk of the time. There was nothing much to help the bill along in a comedy way, making the show rather tiresome.

The Two St. Johns, fellows who dance and play bells, opened, and did quite well through their rather old fashioned style of dancing. Evelyn Taylor and her chorus song came next, but the crowd didn't feel like singing, so Evelyn had to work harder than usual. King's College Boys have changed some of the people. There are only two of account in the crowd. The act is arranged badly, two solos being similar. Dale and O'Malley made the audience do their first laughing, and they were a big scream.

The Six Brothers Luck showed their new act called "H. M. S. Perhaps." This battleship affair is better in a comedy way than the others which this troupe have put on and will always go where "rough-house" is wanted, but it is very crude at best. There is not a clever line in the piece. All the comedy is obtained from falls, and finally from cannon balls, which does not show a new idea.

Milner and Storey are a girl and a boy who try to imitate Jack and Evelyn. The boy in a measure succeeds-he has a few laughs handed to him, but the girl is next to impossible. She should remember that every blonde isn't meant for the stage. Chas. Sardow at least is original. He comedes without the help of a funny make-up and with his gingerly style made a solid hit. Mlle. Suzanne De Verneuil in posings of the undressed with the assistance of a few girls put on an act that becomes very tiresome before the finish. Some of the scenes surrounding the posers looked rather shabby. It was quite well liked. Baby Boden is a juvenile singer and dancer, and although

the girl is a trifle older than one is led to believe, she gets over an eccentric dance in the manner of a veteran. Lelia Roze puts on an act that she calls "A Dressing Room Rehearsal." Outside of being a very good looking woman with beautiful costumes, Lelia isn't there. Fred Elton at the piano was received very kindly. Ella Retford with one song registered the hit of the evening. Bert Errol deputized for Harry Ford, and easily made good in a late position. "The March Hares," a big boy and girl act, closed the show. Excepting the leader, none showed much talent. The girls are good lookers.

## SMALL TIME "EXCLUSIVE ACTS."

An "Exclusive Act Department" has been organized by Joe Leo, the small time agent, who probably numbers among his houses some of the most unique and funniest of any of the many "small time" agencies.

Mr. Leo's brother, Martin, manager of the Folly, Brooklyn, and who has been with William G. Fox, the picture and vaudeville man, for a long while, leaves his post this week to enter his brother's agency and assist in the routing of the great mass of small time houses "Leo" now places acts in.

This week the Leo agency is booking for the Broadway, Long Branch; Imperial, Newburg, and Crescent, Kingston, "small time" theatres formerly supplied by Joe Wood. The Broadway is a Walter Rosenberg house.

The "Exclusive Act Department," said Mr. Leo this week, would contain the turns booked exclusively by him and under his personal direction. These acts will play any time they may be assigned to. At present the agent stated he had 40 on his list, and expected to raise the number to 100 in short order.

The Fords, an "escape act," were the first to become a "Leo exclusive" and the success the agent met with the Fords suggested the scheme. Other small time agents have acquired a few exclusive numbers, here and there, but Leo is the first to go to it by the wholesale.

The odd houses booked by the Leo Circuit are those scattered through the lower East Side, New York; on Delancey, Essex, Hester and other streets where the Hebrews are gathered in large quantities. The managers of these small time houses are amateurs, "just giving a show" because of the money that is looked for, with no better use to which the stores may be put. The East Side is dotted with them, and one, two or three acts are played in each.

The "Yiddish" managers, though, know not the word "act." To them all the turns are "teams," "female" (single woman) or "male" (single man). It is an everyday occurrence in the Leo offices to have a manager from the down town districts call up over the 'phone: "Send me a female; I don't like this male you sent down." Or he may say: "Take away this male; I want a team," but the East Sider never speaks of an "act."

Neither does he call an animal act by that name. Instead the query is "I want a fellow with some dogs. I have only room for one dog, so if he's got more, tell him to leave the others behind."

Leo's offices are about the busiest place in the show business, and more difficult of entrance than the big agencies.

## ARTISTS' FORUM

Confine your letters to 180 words and write on one side of paper only.

Aponymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be publishe' in this column must be written enclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Charlotte, N. C., Dec. 15.

Editor VARIETY:

In your Anniversary Number there is something that I might say hurt my feelings and does not give justice to all concerned and interested.

The article, "How the Small Time Advanced," gives everyone outside of Geo. Greenwood of Atlanta an awful kick. Now we do not claim we are the only ones. Sam Du Vries, Greenwood, Gus Sun and Chas. Hodkins, as well as Norman Jefferies and our little firm have been triyng to improve at all times the acts and condition of the south.

We have on our circuit houses with a limit of \$300; several with a limit of \$200, and quite a few with a limit of \$150 to \$200. Chas. Kuehle,

(Williams, Kuehle & Co.).

Mr. Kuehle either received a wrong impression from the article referred to or intends to give one. Neither Sam Du Vries, Gus Sun nor Norman Jefferies was mentioned as a "southern booking agent." Each books houses in the south from northern cities. Mr. Du Vries is located in Chicago; Mr. Jefferies in Philadelphia, and Mr. Sun at Springfield, O. The "southern agents and managers" referred to as a generality were those in the south. The article also qualified the condition to the extent of saving that the small time in that section as well as in others is in a chaotic state at present, but will gradually weed out .- Ed.]

Bristol, Eng., Dec. 4.

Editor VARIETY:

Note there is an act in America calling themselves "Cycling Zanoras." Whoever they may be they have no right to its use.

We are doing a cycle act under the name of Zanora and Berg, and first used the above title about six years ago. If the parties now using that name can show proof that they did previous to our time they are welcome to it.

We intend to come back to the States next year.

Zanora and Berg.

London, Nov. 20.

Editor VARIETY:

I desire to call your attention to an injustice which artists often have to suffer in the use by other artists of an expression or form of advertisement.

For instance with my daughter, Alice Pierce, who presents a series of "impressions" of stars. I find the word "impression" is now being used for the first time by several artists.

My daughter has used this word unchallenged for over seven years.

M. Picrce.

Pittsburg, Dec. 18.

Editor VARIETY:

In answer to H. S. La Rue regarding "Imperial Musical Trios," will state I have used the name "Imperial" since 1903 only—never having learned of any other "Imperial Musical Trio" until two years ago, when I found we were working in Chicago with Mr. La Rue's act. To avoid

conflict, then, I changed name of our act to "Davis' Imperials." The name "Imperial" is in such general use that I do not consider any one has any exclusive right to it.

W. M. Davis.

Mobile, Ala., Dec. 15.

Editor VARIETY:

I will appreciate you publishing this letter as a warning to all booked for the Dreamland, W. C. Pooley, manager, Mobile, Ala.

I was engaged to play this house week Dec. 13 by John Simon, representative for Gue Sun, Birmingham, Ala. I do not blame Mr. Simon. It was not the agent's fault. I had sent billing and photos a week ahead, also writing a personal letter regarding my engagement, etc.

When I arrived I reported to the stage manager, turned over baggage checks, etc. Mr. Pooley was nowhere to be found. Upon locating him I introduced myself. Previous to rehearsal he appeared to have it in for me. A friend working in another theatre here informed me Pooley had engaged an acrobatic team at a very small salary previous to my coming to Mobile.

After the Monday matinee Pooley canceled me, stating I had pleased his audience, but did not please him, or his secretary and treasurer. Billy A. Falls.

("The Assassin of Sorrow.")

Seattle, Dec. 14.

Editor VARIETY:

I understand that there exists a quartet of singers who are accepting engagements in and around New York at clubs and other places under the name "The Basques Quartet." I am the founder of the original Basque Quartet under that name. I am naturally curious to know who it is that assumes to trade on our name and reputation.

A. d'Arars,

Niles, O., Dec. 18.

Editor VARIETY:

At the Niles Opera House here the manager, after we arrived, wanted to close us before opening because we did not make a certain train. We were here four hours before show time anyhow.

We were booked for three days and hold a contract to that effect. Friday night there was a Welsh choir and we did not have to work, but when he paid us off we found one day's salary deducted. Think it just as well to make this known for the general information of the profession about the Niles Opera House.

Hawley and Bachen.

Hinton, Dec. 19.

Editor VARIETY:

In Variety Dec. 18 I note a Lee Mitchell writing a song who is serving a term of years in prison. It did not state if his crime was swiping another man's brain or not, but as I bear the same name and I bave been guilty of trying to write music, not accepted, I wish to state that I am still at large and do not wish to be confounded with the unfortunate one.

Lec Mitchell. (Benway and Mitchell.)

LEAVE FIELD TO DOCKSTADER.

VARIETY

"Bill" Dockstader, of the Garrick, Wilmington, is to lose the opposition placed against him since the opening of the season by Feiber, Shea & Coutant in the Grand Opera House.

Commencing Dec. 27, the Grand passes to the management of John P. Harris, the general manager for Harry Davis of Pittsburg. Mr. Harris has taken the house in the name of the John P. Harris Amusement Co. He may operate it for a variety show of some kind in connection with the remainder of his small time picture circuit.

With the departure of the "three-firm" Dockstader is about absolved from important competition, Feiber, Shea & Coutant having made an effort to create healthy opposition with high grade shows at the Grand—for the admission scale.

### IN AID OF NAT LE ROY.

The following list of subscriptions for Nat Le Roy has been forwarded by Geo. Le Maire (Conroy, Le Maire and Co.) from Louisville, Ky.

Mr. Le Maire says that Mr. Le Roy is in destitute circumstances. A few weeks ago Guy Rawson, of "The Bon Tons," wrete he had called upon Mr. Le Roy while the show played Pittsburg, and supplied him with necessities that he was in dire need of.

Nat Le Roy is living at 2036 Fifth Ave., Pittsburg, and subscriptions may be sent him there, or if in care of VARIETY will be forwarded to him. VARIETY will acknowledge through its columns all subscriptions made.

\$10,00	l'auline Moran	\$1.U
5.00	Lew Pistel	1.0
. 5.00	Count De Buts	1.00
te. 5.00	Hardie Langdon	1.0
. 5.00	Lew Cooper	1.00
. 5.00	George Yeoman	1.0
. 5.00	De Friece	1.0
. 5.00	Morey Stern	1.00
5.00	Theo. Hardeen	1.00
x -	Harry Leonard	1.00
3.00	Harry F. Weber	1.00
2.00	Karl Emmy	1.00
2.00	Duke Darrow	1.00
ell-	George Fredo	1.00
2.00	Anna Belmont	1.00
(6	Lillian Murtha	1.00
. 2.00	Maude George	1.00
2.00	Fred J. Bacon	1.00
'2.00		1.00
4. 1.00	Will Dockray	1.00
. 1.00	Vic fingo	1.00
. 1.00	Harry L. Newman	1.00
. 1.00	Chas. D. Weber	1.00
. 1.00		
	5.00 te. 5.00 5.00 5.00 5.00 5.00 5.00 2.00 2.00 (0 2.00 2.00 2.00 2.00 2.00 2.00 1.00 1.00 1.00	5.00   Lew Platel

## JACK LEVY INCORPORATES.

August Dreyer, the attorney, incorporated the "Jack Levy Agency, Inc.," this week. It will conduct the agency business previously operated by Mr. Levy.

Last week Frank Bush, the monologist, commenced an action through Denis F. O'Brien against Levy & Lykens, the former agency firm of which Jack Levy and William L. Lykens were partners. The action is for \$300 to recover a week's salary for an unfilled engagement at the Fifth Avenue some time ago, Bush having received a wire from Lykens & Levy to play the house.

## OLD CASE COMES UP.

Chicago, Dec. 22.

The suit of Al Shean against the LaSalle Theatre for damages under a cancellation some three years ago, came up this week. The LaSalle asked Shean to file a bond to cover costs in case he lost, claiming considerable expense through taking evidence by commission in New York. It will be argued next week.

## A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The thirteenth of a series of Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., Dec. 21.

Dear Mike:

This week you sent me McFadden and Sloan, the colored minstrels in plantation songs and dances, but I thought I wouldn't paint any sign for them till they got here, for I didn't want any more fusses like I had with O'Reardon. But come to find out they was a couple of real darkeys, and I could have used pretty much the same sign I made for O'Reardon if he hadn't broke it up. I forgot to tell you I deducted fifty cents off of O'Reardon's wages, and sent my youngest boy to hand him his pay, but he never counted his money at all, he just shoved it in his vest and walked out and I could have deducted a dollar.

The fire inspecter has been goin around town lately and they came into my place yesterday to see if I would have to put in a exit gate in the side of the building, but they said I had the safest place in town for if there was a fire the audience could fall through the place any where.

The lightnin sketcher this week made pictures of the Mayor and of Jergesson the book hander at The Carnegie Librerry. The likenesses was right natural but he dropped a lot of lamp black around the stage and when Prunella, The contortion dancer with the yellow tights got through her show she had mopped up a lot of it.

McFadden and Sloan did some singin and a lot of dancin and raised such a dust that everybody had to cough. Merino with his educated monkey is the best I ever seen but he ought to have brought more monkeys for the money he is gettin. The Three Desjardins dressed up ragged with a fiddle and gittar and sung in French or Italian or something. They take real good but I don't care much about them. I cant make out any thing they sing except some words that sound like "chilly chilly bean."

I have been readin how a lot of acters was given a banquet by their manager and I thought it would be a good idea to have one here for my acters, and get a lot of fuss made about it in the papers. So I got my wife to boil some corned beef and make some apple pies and I got a jug of cider from the grocery for eight passes. I spread the feed out in an empty store across the street and invited about forty of my best customers. Then I told the acters and fiddlers not to go home after the show as I had a supper for them. Well every body came that was asked and some that wasn't which made the feed rnn short for while the acters was tellin jokes and singin songs the customers eat up every thing in sight and there was nothin left for the troop. They was pretty mad about it and one of them got sassy and asked if there was a restaurant open any where. There is a lunch counter down by the depot that runs all night and the troop went down there and eat up eleven dollars worth of grub and had it charged to me. I got the names of this whole show down in my bad list.

Where is Millie Lanude now? She never sent back that money I lent her.

Adam Sowergum, Manager.



## PARIS NOTES

BY EDWARD G. KENDREW.



Paris, Dec. 13. The claque master, a nobleman, of the opera at Florence (Italy), has just died, leaving a million. It is said his nod was sufficient to decide the fate of any artist on the stage, and it is shown by his fortune that he did not base his appreciation of talent on intrinsic grounds. The story is told of a singer who refused to "square" the Baron, and flatly intimated that he dared not have him hissed. 'I could never dream of hissing such talent," replied the applause leader -and he meant it. When the artiste eang that evening the best part of his song was drowned in untimely applause, and whenever he appeared it was the signal for hard clapping from all parts of the house. The big tenor had to leave after trying in vain to make himself heard.

The revue at the Olympia is playing to capacity and the daily takings reach on an average \$1,350. Some changes are to be made shortly. The clever little Spanish girl, Rosalie, goes to the London Hippodrome; and Messrs. Prince and Moricey (of the Theatre des Varietés) are to be given big parts. This revue was originally intended to run until January, but in view of its great success, the management is considering keeping it on, although preliminary arrangements were made some time ago to play another revue by Max Dearly, as already mentioned.

The theatres are still complaining of reduced receipts, but the Folies Bergère, Olympia and Alhambra are all playing to capacity this month.

Herbert Clark, an Englishman, and Jeanette Vallier, alias Jane Waller, from Chicago, two music hall dancers, were arrested in Paris last week, the charge being attempt to rob a woman named Comparoir, who they met at a theatre and who invited them to her flat. Clark is also to be charged with robbing a professional beauty and obtaining jewelry by false pretenses.

I hear that a new shew will be given at the Chatelet Theatre in January, in which will be a Chinese troupe of music hall performers. The title will be "L'Homme à Deux Têtes," by Louis Forest. It will be a spectacular piece like "Petite Caporale," at present occupying this stage.

I have never seen such a troupe of French talent at the Alhambra as we have this month. The topliner is a sketch "Le Chauffeur," in which fun is derived from the nonchalance of a gardener out of work who accepts a position as chauffeur, not knowing the difference between a sparking plug and a steering wheel. The only part of the mechanism he can work is the pneumatic horn. This sketch, produced at the Grand Guignol a long while ago, has never been seen by the public of the Albambra. It is success and will warrant the playing of similar pieces at this hall. There are still rumors whispered that Barrasford will soon

dispose of his Paris property, the latest being, however, that he will not sell but sub-let as he did in Brussels. It is not at all improbable that we shall see some change at the Paris Alhambra next year.

The December program includes among its sixteen numbers Mile. Lanthenay, a very fine artiste who has now reached her apogee; Dufor, a singer who appeals; Carlton, card manipulator; Darlus-Yena. duettistes; 3 Dardinis, comic jugglers; 6 Juanitas, acrobats; Adams and Ward, eccentrics of a good class; 4 Amaranths, acrobatic dancers; The Silvas, performers on ladders; Lind, the versatile impersonator, and Leo Nino, comic violinist.

### MODERN OPERA.

Paris, Dec. 13.

Two new works were given at the Opera Comique Dec. 8. Both will probably be seen in New York as usual next season, though they are not to be compared with some of the older short operas os disdained at present. "Le Coeur du Moulin," by Magre, music by Deodat de Severac, as a story, is of the simplest description. A young peasant returns to his village to find his sweetheart married to his friend. The wife regrets, and would fain follow the old love. But the call of duty is heard from the old mill in mysterious voices, and poor Jacques departs alone.

"Myrtil," the second production, by Ernest Garnier, is a mythological drama in a sacred wood in Greece. Myrtil spins wool on the feast day of Bacchus. As a priestess of Diana that is very wrong. Why she did so, however, is not known, excepting that it gives an occasion for Hylas, who has fallen in love with her, to try to save her from the penalties of the sin. Women were ever jealous and revengeful, and Bacchia, loving Hylas herself, prevents the missionary worker from accomplishing his object. Myrtil slowly changes into a myrtle bush—a more beautiful ending than that of Lot.

Both works are well mounted and sung. but there is little in either to satisfy the demands of opera for the average playgoer or lover of music even.

## FINE ENDANGERS BROADWAY.

Prompt work by the fire department saved the Broadway Theatre building from destruction early Saturday morning last. Improper insulation caused the electric light wires to start the flames in the partition which separates the office of James J. Armstrong from the hallway on the second floor.

The Morris Music Co., which occupies a part of the offices with Armstrong; Felix Isman on the floor above, and all the tenants to the roof were damaged more or less by the fire or water. The flames were discovered at 2 o'clock in the

Mrs. E. L. Fernandez, the first female theatrical agent in America, and mother of Bijou Fernandez, died on Tuesday in New York. Mrs. Fernandez was one of the best known theatrical people in the country.

### HAMBURGER "DOM."

Hamburg, Germany, Dec. 13.

Managers and others were, as usual,
disappointed over the "Dom," but, still
they all came. There was nothing in the
bills to attract attention.

The Hansa has the following acts: Houdini (second month), Five Yamagatas, Japs, a very clever act; Three Telaedos, eccentric singers and dancers; Mabel Berra, doing very well; Mizzi Gizzi, bright drawing room scene; Marci and Marck, sketch with lions; Kola Wania Trio, Russan dancers; Elise, Wulff and Waldorff, equilibrists; Two Balzars, manipulators, Historic pictures from the Metropole, Berlin, a failure, cancelled by all managers.

The Flora has a big bill but nothing startling. Sold out every night during the "Dom." Tickets only obtainable several days in advance. New manager at the Flora, Mr. Prinz, formerly of Apollo, Konigsberg. The old manager, Sahlmann, made a fortune and is looking for a new hall.

The biggest show is offered at the Sagebiel, but only in quantity. Over fifty acts are on the different bills, playing in four different halls. There has never been such a scarcity of good material at the Sagebiel.

Among those present at the "Dom" were Paul Murray, Richard Pitrot (called by artists "Mr. Sure"), George Harrop, Blackpool; Ed Leamy, of the Leamy aerialists; Hyman, of the Stoll office; Maase and Fischer (Marinelli people); Franz Steiner, Ben Tieber, Fritz van Haarlem, A. Rigod and Roger Tolomei, Seguin Tour, South America) and Tichy from Prague.

Very few bookings have been made.

### CHICAGO LICENSES UP.

Chicago, Dec. 22.

The idea of asking for a reconsideration of the new amusement license ordinance has about been abandoned. It passed last week by vote of 44 to 11. Instead of trimming the licenses downward, as expected, they were revised upwards.

The most conspicuous case refers to high-priced theatres.

As amended the classifications read: Entertainments of a theatrical, dramatic, operatic, vaudeville, variety or spectacular character where the fee is \$1 or more, \$1,000 a year; between 50 cents and \$1, \$400; 50 cents, \$350; more than 20 cents and not over 30 cents, \$250; not more than 20 cents, \$200 a year.

## NORFOLK MAY HAVE ANOTHER.

Norfolk, Dec. 22.

Considerable gossip is running round Norfolk regarding a new first-class house to be erected by the Leath Theatrical Co. Inasmuch as Otto Wells, the director of the Leath Co. and Jake Wells' affairs locally, is reticent on the subject, there is nothing definite to be learned.

However, it is understood that the lease on the Van Wyck Academy of Music held by the Leath Co. expires July 1, 1910. It stands on leased ground, and the Selden Estate controlling it is unwilling to re-lease. It is necessary for the Leath Co. to either obtain a renewal of the present lease or buy the property to retain the building. If the owners neither lease nor sell, the Wells and Leath interests will acquire property elsewhere.

### BILLY GOULD "AT HOME."

By WILLIAM GOULD.

My! What a stillness around the "Lone Actor Building." It is "Make a noise like a Christmas present" time.

The Knockers' Club held their weekly meeting last Wednesday night and finished with their anthem, "I'm afraid he's made a hit."

Hammerstein's was the only vaudeville house in town last week that did not have an English act for a headliner.

P. S.—Hammerstein did the biggest business in town last week, which speaks well for the drawing powers of one Valeska Suratt.

By the way, Felix Isman and Ab Woods offer Miss Suratt the choice of three Broadway theatres to star in.

Ralph Post and Eddie Russell have two very good parts in the new Shubert production of "Dick Whittington." At last these two clever artists are about to receive due recognition.

My pastime during my western trip was visiting picture house vaudeville shows, and I found a lot of amusement in many ways. Most of the picture vaudeville proprietors don't know an interior from an aeroplane. They come from different trades and in order to tell an act that they do not like it they use terms that fit their former vocations. For instance, one proprietor who was a barber up until six months ago, wanted to tell an act how bad their sketch was and here is what he said: "Your act is dull. Sharpen it up. It needs clipping. Trim it. One of the songs should be shampooed." Another manager's place was originally an Atlantic & Pacific tea store. On account of the depth of the store on a busy thoroughfare some one suggested "Moving Pictures." As a last resort he tried and was successful beyond his wildest imagination. He told a sketch team how to improve their act as follows: "You are putting one pound in a twopound package. Blend it; put a little weak oolong; mix it with green, steep the finish and you will get a much better brew." Another manager was a blacksmith. Automobiles drove him to distraction and road houses. He had a fine, big place. The blacksmith shop is now a "Bijou Dream" or a "Heavenly Palace." His advice to an act was: "It needs pounding into shape. Hammer down the rough edges. The trouble is when you take your iron out of the fire it is not hot enough. Keep swinging on it until the sparks fly." Next year, I suppose. all these "self-made managers" will be shouting, "The trouble with 'youse' actors is you want too much money."

Next week I'll tell you about two German comedians who I saw in a picture house in New Orleans—New Orlines—New Orlanes—New Orlenz—They passed me the biggest laugh I have ever had in a theatre.

The goods and chattels of Dorothy Richmond, the agentess, remained all last week in the hallway outside her former office door in the Long Acre Building.

### THE ACT SCOOPED UP.

Last week Horace Wright and Rene Dietrick appeared at Union Hill, N. J., in a singing turn, with a previous report from out of town to the effect that "they were good."

The act had engaged with some agent in the Long Acre Building to look after their interest.

About Friday Mr. Wright was called into E. F. Albee's office at the United and given a contract for the remainder of the season. Somehow the name of the agent credited to the couple was left off the contract. The other commission people in the building say it was no accident, but that the United just scooped up another.

Mr. Wright, who formerly appeared in vaudeville with Agnes Scott and Miss Dietrick are at Shea's, Buffalo, this week, while some poor agent in the Long Acre Building is wondering why he is, and if he is, what's the use of splitting when you even get trimmed at that.

## CINCINNATI ORPHEUM STARTS.

Cincinnati, Dec. 22.

The Orpheum opened Sunday matinee to nearly capacity business. In the evening every person who could secure a seat was there. Cincinnati has been led out of the vaudeville jungle by the opening of this house. The great bill sent here by William Morris was a big success. At no time has there ever been a show offered which gave such satisfaction. It is the talk of the town.

The new house is a beautiful one. The staff is: I. M. Martin, manager; J. B. Martin, assistant manager; Maurice Wolfson, press representative; Mrs. A. V. Rockwell, private secretary; Neil McGuire, stage manager; Gus Uchtman, property; Harry Redmond, electrician; Paul Hillman. treasurer; E. Johnston, assistant treasurer; Al Cates, chief doorkeeper; Albert Wiegand, orchestra director.

## A COPLE OF "EMERGENCIES."

Chicago, Dec. 22.

The train coming from Winnipeg carrying Juliet, Fassio Trio and Louise's monkeys arrived too late for them to appear at the Monday matinee.

James J. Morton and McMahon and Chapelle were in the American and substituted for the one performance.

Rice and Cohen on the same train arrived in time to close the show.

## UNKNOWN BUILDERS.

Cincinnati, Dec. 22.

The Alhambra Theatre Co. has secured a location on the north side of Fifth street. It is about 50 feet front, with a depth of a little over 100 feet. In the next few days the erection of a fireproof vaudeville theatre will be started. \$85,000 was paid for the site. The real estate broker refused to make known the names of the purties interested in the Alhambra Theatre Co., but stated he was commissioned to secure desirable locations in other cities also.

## DAYTON'S \$10,000 SHOW.

Chicago, Dec. 22.

Fred Barnes has closed a deal with the City of Dayton to put on a \$10,000 show the week of Jan. 31, running to Feb. 3, inclusive.

### WIGWAM'S TEMPORARY HOME.

San Francisco, Dec. 22.

Negotiations are now pending between the Grauman's and the Wigwam Co. whereby the latter may take over the Star, two blocks above the Wigwam, for the later's attractions, pending the erection of a building meeting with the requirements of the fire regulations upon the present Wigwam site.

Denial is made that the deal has been closed, but as the Star is dark now excepting Sunday (and possibly Saturday afternoons and evenings) it looks as though some understanding has been reached. By running under the above arrangement until the building of the new Wigwam is decided upon, the large overflow from this house can be comfortably accommodated at the Star. An abundance of acts can be secured. There was a rumor afloat of Pantages' attractions going into the Star, but this is denied by W. Z. Tiffany, Pantages' local representative.

### COULDN'T "COP."

Cook and Lorrenz are playing at the Orpheum, Brooklyn, this week, just because they would not permit themselves to be "copped" by an agent not their own.

There is an agency firm in New York which has become notorious "coppers" of late, "aided and abetted by." Cook and Lorrenz were wanted by this concern to play the Columbia, Cincinnati, this week.

Jack Lewis is the act's own agent. He placed them for the Orpheum, Brooklyn, and felt pleased upon finding his act had not allowed the "snatchers" to put one over on him.

Cook and Lorrenz will remain in vaudeville, likely, until rehearsing with a Shubert show in February.

### 50 "REMICK STORES."

"There will be 50 Remick retail music stores between here and the Coast before I return," said Fred E. Belcher this week.

Mr. Belcher, the general eastern manager of Jerome H. Remick & Co., leaves the first week in January for an extended trip in the west, going up and down the Pacific Coast, establishing further links in the Remick chain of its own stores, where all sheet music is retailed.

There are several in the east. From statements on Mr. Belcher's desk, these stores are doing a phenomenal business in the sale of the popular-priced music.

Stands in Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle, Spokane and intermediate cities have been secured, only requiring Mr. Belcher's signature to close. The western Remick circuit will be in charge of the firm's Coast representative, Mr. Rigby. Last week a new Remick store was opened in the Century Theatre, St. Louis.

At the New York headquarters, 131 West 41st Street, a sixth story is being added to the building, wholly occupied by the music publishers. The addition will be utilized for a stock room.

One of the latest songs on the Remick catalog is "By the Light of the Silvery Moon," for which Remick paid Gus Edwards \$7,000 cash.

Though December is a notoriously dull month in the trade, Mose Gumble, manager of the Remick Professional Department, said his firm had no complaint to offer, remarking that last month (November) was the record-breaking one in sales of the Remick concern.

Jake D. Newman has been engaged as local contractor for the Forepaugh-Sells Show.

## NEW YORK ROOF "OPPOSITION."

If the New York Roof picture and vaudeville entertainment to be commenced on Monday is not declared "opposition" by the United Booking Offices, that agency will go so far as to refuse its consent for "United acts" to appear there. Walter Rosenberg, the manager, has ordered four acts weekly from Joe Wood. The Banda Roma, wanted for a feature next week, could not obtain permission from the United to play.

Mr. Wood is looking about for a "big" card. At one time he thought "Dr. Herman Volta" (Volta, the electrical act) would fit, but the "Dr. Herman" will not happen.

Though the United does not favor the New York, so far it has not objected to either the Majestic or Lincoln Square, both close to Williams' Colonial. The New York is near Hammerstain's.

### BEEHLER SERKING HEALTH.

Chicago, Dec. 22.

Charles Beehler has resigned his position in the Orpheum Circuit's Chicago Office temporarily, to spend a few months in the southwest for his health. He leaves for Tucson, Ariz., Jan. 3. Mr. Beehler joined the Orpheum forces' three years ago, acting as assistant manager to Charles E. Bray, then the general manager. When Bray was called east, Beehler succeeded him as general manager of the Chicago office.

Overwork is responsible for the breakdown, and it is thought that a few months of sunshine and air such as may only be found in the far west will restore the agent to his normal self. The fault with Charlie was he carried his work home with him and had his mind always on his duties. His departure will leave a big regretful gap in the Chicago offices It is devoutly hoped by all his associates and friends that he will soon be at his desk again. It was stated this week that John J. Collins would take Mr. Beehler's temporarily vacated post in Chicago.

## By HARRY R. HAYWARD.

I often sit and wonder if an actor ever struck
The towns that I have played in and had such awful luck.
I've roamed this country over from Malne to Mexico;
Done everything from props with every kind of show.

AN ACTOR'S LIFE

With Doctor Bunkem's Opera Troupe I've peddled out the dope. Sold liniment, electric belts, corn salve and shaving soap.

I played a joint in Texas and was billed just like a star, But received my pay the usual way, in drinks out at the bar.

One time I joined a wagon show for a quiet rest. I showed all day and drove all night, worked myself to death. Then I joined a boat show and took aboard my junk—The very day I sailed away the boat blew up and sunk.

I also played a wild man at a one-horse county fair, Painted up from head to foot; wore some bushy hair. The spieler jaibled me with a stick, saying "He cats raw dog," Then stole my money, watch and clothes, leaving me on the hog.

In "Rep." I doubled seven parts, a piece called "Octoroon," Did the press work, painted scenes; jumped from a balloon. One night I did a song and dance, played "Armand" in "Camilie," And took tickets in the gallery so the door man couldn't steal.

Then I joined a burlesque show, "The French Girls' Candy Shop," Got licked and fired the ulght I joined for eating up the props. Now I often sit and wonder if the big stars on Broadway Ever played in Kansas where the seats are balled hay.

I wonder if Bill Faversham played cornet in the band; Pasted bills or carried trunks with a one night stand. I wonder if Warfield ever tried to fire an empty guo. Or when he found be couldn't stabbed the heavy with his thumb.

I wonder it Wolker Whiteside, Edeson or Johnule Drew, Puwned their own coats in whoter 'cause room rent was due, I wonder if Dave Belasco ever beat the Santa Fee, Or passed the but in bur rooms singing "Kill It, Babe," in "G."

I wonder if the managers in New York really pay. The salaries that are published in the papers every day. I wonder what the Broadway stars do with all their the: I wonder if they ever struck the towns that I played in.

## SAYS "PETER" IS THE "LINK."

Philadelphia, Dec. 22.

While "Peter" the monk was exhibiting in Keith's here a short time ago he was taken to the University of Pennsylvania and put through a number of special tests before a clinic.

Dr. Lightner Witmer, a noted psychologist, has just announced to the scientific world that he believes "Peter" is the "missing link" between man and animal, or in more scientific phraseology, that the ape's mind bridges the chasm between higher anthropoids and man. In studying "Peter" Dr. Witmer says that the ape's chief fault is one usually found in small children- that of an arrest of speech development. The doctor says in his report that "Peter" is beyond all doubt the most intelligent animal reported in the annals of sciences.

Dr. Witmer and Dr. William H. Furness are now training as a psychological experiment, an orang-outang under two years of age, secured from Borneo.

Tom North, who is now ahead of "The Newlyweds." will probably be one of the Hagenbeck-Wallace Show press agents next season.

6 VARIETY

# PATENTS CO. WANTS TO KNOW ALL ABOUT RENTAL BUSINESS

## Making Inquiries from Licensed Exhibitors, Embracing Some Pointed Questions. Vital Matter to Renters.

It begins to look as if the Edison-Biograph Combine intends to "clean up" in the licensed film industry. When the Patents Co. was organized, nothing was said publicly of an idea in the minds of its promoters to eventually take over the film renting industry. It was a part of this plan which made the licensing of machines so essential an item, for by gathering in these shekels it not alone made \$104 easy money per year, but has on its books a record of every exhibitor using licensed films.

In furtherance of the plan, the M. P. Co. has "signed up" the rental agencies with a form of contract, making the owners of these renting firms simply office managers for the Patents' Co. They are utterly at the mercy of the combine, and their supply of films may be shut off by any one or all of the parties to the Motion Pictures Patents Co. If any renter gains the ill will of a producer, that producer has a right, under the contract which the agencies have signed, to stop selling films for an indefinite time or to entirely eliminate the standing order of that particular agency.

Under these conditions, and with these facts in sight, the letter and request for information which the Combine has just sent to exhibitors reads most interestingly. The letter is dated from 80 Fifth avenue, the headquarters of the Motion Picture Patents Co., and says:

"Please fill out and return enclosed slip, giving particulars of your service, and oblige, Yours truly, Motion Pictures Patents."

The slip bears three very pertinent questions: "Number of reels exhibited each week," "Price paid for service," and "Is your service satisfactory!" There is a blank space at the end of each query for the answer, and the slip is enclosed, as a separate exhibit, with each letter. Absolutely no reason is effered for the action, no attempt made to define the right of the Combine to ask the questions, nor are any words wasted in stating the case.

Most of the slips are being, at present, kited back and forth between renter and exhibitor. Presumably some, perhaps many, of the slips have been signed and returned to the headquarters of the Combine. The letter and list of questions were mailed out during the latter part of last week, and the returns are by no means all in. It will be several days before everybody who is using a licensed machine has sent the Patents Co. an answer. It is certain the rental men are uneasy; they are awaking to the fact that something will soon be doing along lines not to their liking.

Many believe the beginning of the end has started for individual rental agencies. While no one outside of the Patents Co. knows the real object for the letter and questions, it is clear that the Combine is seeking information vital to the rental man, by approaching his customers direct.

It is shown by one agent that no matter whether the Patents Company ever receives back all the cards, the information apparently sought is at hand, for the combine know every one of the rental agencies' customers and can demand the information they are seeking by going straight to the agents. There is nothing for the agency to do but answer, whether they like it or not. The outcome of the proposition is looked forward to by exhibitors with interest, and by the agencies with trepidation.

The Patents Company is working the card system right along. Whenever a change is made in the conduct or management of a house which stops the film service, a card is sent out asking the manager who has last given up the \$2 weekly (which they miss) the following questions: "Have you closed your theatre permanently or temporarily?" "Have you discontinued the use of moving pictures?" "Are you using independent service?" "Was your licensed service unsatisfactory and if so in what way?"

### PATRONS OBJECTED TO FILM.

New Englanders are becoming too particular about their films to suit the Edison-Biograph combination. After the Censor Committee in New York finishes with a film, patrons of the picture shows up that way take a whack at the censoring thing, very often to the sorrow of the manager. A recent release, "Through the Breakers," by the Biograph Co., came strongly to the point. When it was shown, visitors to the theatre not only objected personally to the house manager, but some wrote letters to the newpapers, directing attention to the objectionable nature of the film. The picture man being on good terms with the newspapers, was able to keep the letters out of print, but he hauled off the pictures and will do a little of his own censoring hereafter.

"Through the Breakers" was criticised by a VARIETY reviewer at the time of its release, and the fact was pointed out that it was of a nature which should prevent its being shown in public. The film, briefly, tells of a mother so heartless that she goes to a dance while her child is dying, and to get her to return from the dance to the care of her little daughter it is necessary to send a messenger to almost drag her away from the ball. When she reaches home the child is dead. New Englanders don't want to see that kind of a woman—even in pictures.

## COOK'S OPERA HOUSE LEASED.

Rochester, N. Y., Dec. 22.

On June 1 Wm. Bradstreet, a New England moving picture magnate, will take possession of Cook's Opera House, on a long term lease, just consummated with James H. Moore its owner and until recently its manager.

"Pop" vaudeville and moving pictures will be presented. It will comprise a part of the "Scenic Temple" Circuit which Bradstreet has established in the vicinity of Boston.

### SENDING OVER NOVEL PICTURES.

There is at last a likelihood that patrons of the picture shows which gather their films from the Patents Co. may eventually get away from the "scenic productions" which the Edison-Biograph combine is turning out with such profusion.

These objectionable "melodramas" and "cathartic comedies" are in danger of being replaced by the sane and practicable films which the Urban-Ora branch of Chas. Urban's industry is sending over to this country. They are industrial films, travel and scenic views and a fast growing series of microscopic subjects, which embrace a largely educational product far more desirable than the "faked" dramas in such general use over here.

One exhibitor of much experience, who now conducts a chain of picture shows, said to a representative of VARIETY the other day that in his opinion the life of the picture business depends upon a change from "silent dramas" to films of an educational value, such as are now just beginning to come over from England. This is the class of pictures which, in a general way, obtain upon the screens in English music halls; pictures of current events, parades and public gatherings, as well as the scenic and travel films, which are seen so very seldom on American picture curtains.

### A FRENCHMAN ON THE SITUATION.

Paris, Dec. 13.

A French manufacturer, nameless for the present, having paid a visit to the United States, sends a very gloomy report to his colleagues in France on the outlook of the independent firms supplying the American market, and urges his friends to immediately take a decision on the question of grouping themselves in order to offset the maneuvers of the Moving Pictures Patent Co. In a recent letter, published in the trade organs here, he sums up the situation in the following strain:

There are fully 10,000 picture shows in the United States, of which about 4,000 could be supplied by the independents at once, provided the exporters were properly organized so as to furnish a constant change of program of well-chosen films. One of the reasons why many renters would willingly patronize the independents is that the trust sends them all the same subjects so that it frequently happens four or five moving picture theatres in the same street are giving the identical pictures at the same time. This state of affairs will probably be remedied in the near future, but it behooves the independents to step in and secure their orders before the Moving Picture Patent Co.

Consequently many renters would be only too happy to march under a new banner if they were sure of a constant change of program which would be different to his neighbor.

The writer then gives warning that if the importers of independent films do not pay strict attention to the present crisis it is certain the Trust will assume control of the whole market.

An appeal is then made that all interested parties will bury the hatchet, forget their personal quarrels, and go hand in hand after the American market if they wish to make a profit on those transactions. Otherwise, they will be shut out for another four and a half years, or can only do business at a loss.

### PATENT'S CO. TIGHTENING UP.

It has been decided by the manufacturers of moving picture machines to combine, in the matter of sales, after Jan. 1 and sell their product only to the rental exchanges which are licensed by the Patent's Company. An attempt will be made to shut off the supply of men who deal in machines and supply even their repairs. Each film concern will be held accountable for the customer to whom they sell machines, and in this way it, presumably, is expected to shut out the "Independents" from the use of all licensed machines. There have been "breaks" in the Edison-Biograph calculation in the past, and they have not always been able to keep close track of licensed machines. If an exhibitor wanted to dodge an issue he would mutilate the official number-with a chisel and an investigation by the "card system" would not always bring about the desired information. Selling in future to only licensed exchanges lias been hit upon as a good plan.

## \$50,000 LOUISVILLE HOUSE.

Louisville, Dec. 22.

Work has begun on a building which will give Louisville the finest picture house in the south. John H. and James P. Whallen and the Princess Amusement Co. (composed of Allen W. Kinney, Irwin Simons and O. T. Crawford) are promoting it. It is expected to be completed by March 1, and approximate cost is around \$50,000. 318-320 W. Jefferson Street, opposite Gayety, is the site.

### APPROPRIATE PICTURES.

Chicago, Dec. 22.

The pictures house on Madison street, which presented "Independent" films, has been closed up. A sign in front reads "To Rent." Films advertised on the one sheet boards in front are: "A Close Call." "The Hour of Terror," "A Case of Forgetfuness."

## SELIG ADDS A PRODUCER.

Chicago, Dec. 22.

Lorin J. Howard closed with "The Wolf' 'last Saturday night and will be come a producer at Selig's. He is said to have a yearly contract at \$75 per week.

## ON FOR M. P. MEETING.

Geo. Kleine, Wm. Selig and Geo. K. Spoor, the "Big Three" who represent the western end of the Edison-Biograph combine, came in from Chicago Tuesday to attend a meeting of the Patent's Co.; the first meeting held in the second year of the establishment of the trust.

## GAVE PHOTOGRAPHER GOOD HUG.

Edwin Sanborn, the photographer at the Bronx (New York) Zoo, received a good hugging last Friday while photographing a Russian bear.

The brute evinced a sudden dislike for the photographer when the latter prodded Bruin to secure action for the moving pictures being taken. Mr. Bear grabbed Sanborn and hugged him tight. Sanborn struggled, but the bear seemed only to mind when he yelled for help. At each yell the hug became stronger, until Sanborn struggled silently, finally escaping with many bruises and little clothing.

VARIETY 17

### HAS SOME RECORD.

The letter below was received by the Casey Agency on Tuesday last, and proved a prize story during the day all over the offices.

Mr. Casey must have sent the letter to some one. The back bears an endorsement, reading: "This guy is surely eligible to our class. PAT."

"Minneapolis, Minn., Dec. 14, '09. Mr. Pat Casey,

Theatrical Booking Agt., New York City.

Dear Sir:-

If you have not ample time in which to peruse this letter at the time of opening it, please lay it aside until you have the leisure time and read it to the end. I am a reformed criminal with a good. practical knowledge of the show business and I want to put the act that I am describing further on, under your management. It is my purpose to play the big time with it, or nothing. As bearing on the matter, I will give you a brief outline of my career. I was a performer years ago with circuses and in the oldtime variety shows (not as now vaudeville). I have been a criminal for fourteen years. I have done big and little bits. I was doing a short bit last winter and I picked up a theatrical paper, which gave a synopsis of your circus life. It gave me a strong impression that I at one time knew you, though I am not able to recall it positively. I was ringmaster with the old John (Pogy) O'Brien show. I kept up Madam Casselli's horse when she was riding. I think she is now playing your time. I was ringmaster with ·George Hartzell; with John Lancaster, Bill La Rue, etc. Have planned and taken part in big deals in Montana and different parts of the west. Did ten and two year terms at Deer Lodge, Montana.

"I am personally acquainted with Frankheanser of the Frankheanser and McDonald band that robbed the Great Northern train at Rexford, Montana. during the summer of 1907, and who made a sensational escape from jail at Helena. I know many train robbers and was personally acquainted with a number of men of the type who were subsequently hanged. In fact, can tell many interesting incidents connected with them.

"I can also tell about some of the most atrocious crimes ever committed in the annals of criminology. Also lots of stuff about myself. I can prove everything I say and can produce letters from the warden of the penitentiary and chief of police of Helena. My picture and measurements are now in the Rogue's Gallery at Minneapolis. I was shot last May by one of a band of hoodlums while out with a show company, and had what the surgeous claim to be one of the most miraculous escapes from instant death on record. The shot was fired at close range from a 38 caliber revolver, the hall striking the frontal bone in a downward direction, crushing the skull. After three months in the hospital I am practically recovered.

"Now, I can put up a good act and have an old-time dramatic celebrity with me. He is a good lecturer and picture machine man. Can give you almost any kind of an act in vaudeville or combination show: blow a safe on the stage, do monologue with interesting stories, etc.; tell of attempted escape in which the warden was

## **GIRGUS** NEWS

GARDEN MANAGEMENT NOT ANX-IOUS.

It is said that Ringling Bros. have applied to the management of Madison Square Garden for a renewal of the five year contract which expires next April. The Garden management evidenced no anxiety to renew the lease and it has not as vet been consummated.

The contract was made by James A. Bailey in 1905, the winter before he died. It was to run for five years, expiring next April, and included eight weeks of every spring to be devoted to the Barnum & Bailey show and Buffalo Bill's "Wild West." Since that time the Ringlings Since that time the Ringlings have come into ownership of the Barnum Show and Maj. Gordon W. Lillie has onehalf the "Wild West."

The Garden management, it is reported, receives \$5,000 per week from the shows, although others who occupy the Garden are obliged to pay \$1,000 each day. The annual appearance of circuses and the Wild West seem to have taken the edge off the business, and it is asserted that Maj. Gordon W. Lillie would like to get away from the one engagement which remains of the Buffalo Bill end of the existing contract.

### DEXTER SELLS HIS STORE

The drug store in Fitchburg, Mass., for many years the winter refuge of Dexter Fellowes, has been sold. Now Dexter will of necessity devote his entire attention to press work. He goes back again to the Barnum & Bailey Show next season, and with Jav Rial will constitute the principal press battery of the "big show" when it comes to the Garden-unless "Tody" Hamilton again is in the running. But the engagement of "Tody" is problematical and will only be for New York City in any event.

## SWEENEY AGAIN DIRECTOR.

Chicago, Dec. 22.

Charles Sweeney will once more be equestrian director of the Hagenbeck-Wallace show. After holding that position for almost a quarter of a century, Sweeney went with the John Robinson circus the last season and was succeeded with Hagenbeck-Wallace by Robert Stickney, Jr. A few weeks ago Mr. Sweeney arrived in Peru, Ind., for the winter and constant contact with Mr. Wallace led to a mutual understanding.

## THROUGH AFTER 8,000 MILES.

Chicago, Dec. 22.

The Jerry Muggavin show closed at Jacksonville, Fla., after being out fortythree weeks and traveling 8,000 miles.

terribly cut with a knife, the deputy warden's throat cut and killed. Two young men hung in the prison grounds for the deed

"Have never played any small houses with act and want to do business with you. I should be glad to sign a contract with you.

"Trusting to have a reply from you at your convenience and enclosing stamp for . same, I am."

(Proper name and alias and address given)

## THAT "5 HEADED" BILL.

"Opposition" stories are coming in from Texas, where the Ringling Bros.' "101 Ranch" and the Sells-Floto Shows were in a clinch last fall. The best one is from Beaumont via Edward Arlington. The "101 Ranch Wild West" was playing Beaumont, and the Ringling show had used only banners in the opposition work, neglecting the billboards entirely.

On the morning of the show day Mr. Arlington heard a couple of "kids" conversing on the all absorbing topic of whether to go to the "Wild West" or wait for the circus to follow. One boy was undecided. The other converted him to the "Wild West" by saying: "I'm not going to wait for that circus; it only has one tiger and five men in the show."

This is a reminder of what a youthful New Yorker said last spring when the Ringling Bros, brought their circus to the Garden. They used the "five heads" almost to the exclusion of any other form of out-door advertising, and after the youngster in question had seen the posters for several days when they were first displayed, he asked his father to "bring home some of that chewing-gum those five men were selling."

Bill Wilson, with Hagenbeck-Wallaca for several seasons, has formed a partnership with Lew Morris.

George Stumpf goes with the Forepaugh-Sells show next season. "Chick" Bell will be with the same circus next

John R. Andrew will bring the season of his road show, "A Breezy Time," to an end the 25th.

Paul Harold will again run the "No. 1" Car with Miller Bros." "101 Ranch" next season.

A daughter was born to Mr. and Mrs. Ed Millette Dec. 10 at Gainsboro, Ga. The Millettes have been with the Ringling Brothers for the past three seasons.

"Danny" Lynch will be the local contractor for the Buffalo and Pawnee Bill "Wild West" next season. He filled this same position two years ago with the Buffalo Bill Show under the same general agent. Louis E. Cooke.

Lester W. Murray has finished his engagement advertising the "fight" pictures for the Kleine Optical Co. through New England, and leaves to morrow (Saturday) for his home in East St. Louis.

H. E. Butler, manager of the "Two Bills," "No. 3 Car" last summer, has given up his newspaper work in Logansport, Ind., and is now in advance of one of the several "St. Elmo" companies touring the

Guy Steely, one of the relay press agents of last season's Barnum & Bailey Show, is spending the winter in New York. He has been re-engaged for his old position next season, along with Jay Rial and Dexter Fellowes of last year's press at a ff

## "101 RANCH" AGENTS.

Edward Arlington, general manager of Miller Bros.' "101 Ranch" has made most of his selections of subordinates in the advance department for the coming season. W. C. Thompson, his head press man, will come to New York directly after New Years to start work upon his advance material. Mr. Thompson was called to his home in Norwich. Conn., the other day by the death of his father, and is now engaged in closing up the family affairs.

Sam Feidler is local contractor for the show, and already "on the job" in a preliminary way. Paul Harold will again manage the "No. 1" Car, and for the coming season a third car will be added to the advance with Al. Rial as its manager. The "No. 2" Car will be in charge of John D. Carey, who will also do the newspaper contracting.

"Buzzy" Bainbridge will be press agent back with the show. Leo Monteray will be "checker up," and Chas. A. McClintock an assistant contractor. Mr. McClintock thus becomes a circus agent for the first time, having been previously connected with theatricals as an advance man. Joe Rosenthal will again be "opposition agent."

The show is in quarters at East St. Louis, Ill., from where Mr. Arlington recently returned after starting the preliminary work of preparation. The stock is all on "101 Ranch," which the Miller Bros. own, near Bliss, Okla., and where the brothers are wintering.

### INDOOR CIRCUS TOO BIG.

Chattanooga, Tenn., Dec. 22. The Rhoda Royal Indoor Circus appeared here last week under local auspices

and surprised by its size. The opinion was it is too large to play indoors with financial success. The Daily Times appeared to think the Rhoda Royal horses are the principal feature and gives second prominence to Ida Miaco, speaking of her as "an importation of Gay Paree."

## **BILLS NEXT WEEK.**

## NEW YORK.

FIFTH AVENUE,
Murphy and Nichola.
Grigolatti's Ballet,
Smith and Campbell.
Eleanor Gordon and Lillian Shaw. Idilian Duam.
Oscar Lorraine.
Harry DeCoe.
McDevitt and Kelly.
AMERICAN.
George Lashwood.
"Dope."
Fellx and Caire.
Wilfred Clarke & Co.
Constantine Sistera.
Edith Fink.
(Others to fill.)
COLONIAL.
Chip and Marile.
Wilte and Stuart.
Camille Ober.
Ruipli C. Herz. Ralph C. Herz.
"Blonde Typewrlt ers."
"Tep World Dancers."
El Cota El Cota. Nat Carr. Rex's Circus Three Renards. Hetty King. Charlotte Parry. 'Imperial Musicians.' Pringle and Whiting. Cook and Lorrens. Kenny, McGahan and Platt, Harry B. Lester, Dankmar-Schiller PLAZA.

a. Ha Loftus

Gecella Loftus.

Ed Blondell and Co.

Sydney Grant.

Itice and Prevost.

Zay Holland.

Jackson Family.

Ed Latell.

Murphy and Francis.

BRONX.
Valeska Suratt.
Lottle Williams and
Co.
Great Lester.
Macart and Bradford.
Trovato.
Carter and Bluford.
Four Bolses. Paul Le Croix. FULTON. R. A. Roberta. Sophic Tucker. Bertle Fowler. Austin Bros. Barlow's Dogs. Lorala. (One to fill.) ORPHEUM RPHEUM.
Carrie De Mar,
"At the Waldorf."
Kalmer and Browa.
James Thornton.
Willard Slimms & Co.
Beatrice Ingram & Co.
Nichol Slisters.
Ergotti & Lilliputians.
Bergan's Hooles Berrac's l'on GREENPOINT. Gins Edwards.

'Models Jardin Paris'
Billy Van.
Koners Bros.
''Dancling Bugs.''
Lancton, Lucler & Co.
Three Hanlons.
HAMMERSTEIN'S.

Charmion, Eugenie Fongere, W. C. Fields, Waterbury Bres. Waterbury Drw., Tenny, Stepp, Mehlinger & King, Chas, & Panny Van, Cooper and Robinson,

## **NEW ACTS NEXT WEEK.**

Initial Presentation, First Appearance or Reappearance in or Around New York.

Eleanor Gordon and Co., Fifth Avenue. Phillip Sisters, Hammerstein's.

Michael Fitzgerald and His "Eight English Juggling Girls."
Full Stage (Exterior).
Fifth Avenue.

A "sight" act has been evolved by Michael Fitzgerald through the "Eight Juggling Girls." The young women juggle clubs. In full formations of the octet they fill the stage with attractive pictures. The club juggling is not complex, although some of the girls handle their work neatly, passing and taking passes well. It is the novelty of the little misses playing together at this line more than anything else, however, that sends the act over. It is a nice act, pleasing because the girls are all comely, with one exception. Each is uniformly, neatly costumed, and of the "pony" class. While programed as "English," orders are spoken in French. A few may be natives of France. The finale on shaky pedestals is spectacular, giving a good finish In the midst of all the whirling and twirling, Mr. Fitzgerald stands a coworker with his aids. Perhaps the act would lose nothing if Fitzgerald remained out of it, other than to stand about the stage in evening dress if his presence is necessary. On appearances Fitzgerald is apt to make the young women nervous. Among the eight girls are a couple of very good club jugglers. Through this the formations are mostly held down to twos and threes. There should be more sixes and eights. A green ground cloth is painted to represent a tennis court, with a net at the rear. This gives color, and the net might be stretched across the court for realism. While for actual club juggling the act does not compare with many now playing, for novelty it has a little something on them all through the all-female cast. Mr. Fitzgerald will offer a pleasing number of its kind wherever presented.

"The Pretty Five."
"Girl Act."
One (Special Drop).

"The Pretty Five" were formerly known as "The Five Maxims." It is a "girl act," led by Dolly Collins, extremely good looking. The other girls are also pretty. It was designed for a novelty in its class, and for the small time it is, being a "girl act" in "one" with several changes, also a well painted and attractive drop. The changes are neat, particularly the last one where the five wear tights. In songs an improvement could be made over the present list in use, and the girls might be made to dance more and better. There is a slight wait or two to cover up, and a better finale to be obtained, but "The Pretty Five" make up a nice small time act.

The second quarterly meeting of the National Association of Theatrical Producing Managers was held Tuesday at the Hotel Astor. The president, Henry B. Harris, addressed the gathering, reviewing the work of the association for the

## NEW ACTS OF THE WEEK

Howard and Collinson Trio.

"A Piece of Dresden China" (Comedy).

Three (Special Set).

Fifth Avenue.

The Howard and Collinson Trio are English. Their sketch named "A Piece of Dresden China" is built around a mechanical doll act. The "doll" is a rather good looking girl, who plays the "doll" conventionally, singing meanwhile. Most of the comedy is knockabout, coming at the finish, when the two men in the act throw each other around, breaking "props" over one another's heads. It's very rough, but makes a laughing finish for those who admire this sort of humor, commonly known over here as "slap stick." Previously one of the men said "Carebeful," credited coined by Tom Mc-Naughton. The same comedian also squirts a lot of sticky liquid over his head. That was messy, nasty and not a bit funny. The act is very English, as New York has grown to know the English brand of humor these people represent. Shifted from "No. 3" to "No. 1" at the Fifth Avenue Monday evening, the Trio brought laughter and some applause by the finale. They will do better in the small first-class houses. Sime-

Deltow, the Great. "Strong Act."
Full Stage.

Deltow is a "museum act." He "hangs himself," that is, permits himself to be pulled to the top of a pole while held suspended by a rope noose around his neck. Deltow does other strong feats, familiar in part to patrons of dime museums, but his piece de resistance is the "hanging." Were this put on right, it might make some talk. Deltow precedes it with a short discourse. The act lacks showmanship a thousand ways. The hanging cannot please the regulation "small time" houses, because it is repulsive, but if Deltow will secure a hangman's gallows, drape it in black, and go the limit for gruesomeness, some museum ought to grab him off quickly as a feature. The remainder of his work is above the average "strong act." He permits a stone to be hammered while holding it by a rope between his teeth, and another stone to be attacked while it is resting on his chest.

Lisle Leigh and Co. (1). "In the Rain."
20 Mins.; Four (Parlor). Fifth Avenue (Dec. 19).

Frank Ferguson is the author of this "Lady Raffles" affair, so poorly constructed that it is ridiculous in some details. Charles Arthur assists Miss Leigh. Both played probably as well as they could with a medium of so little merit. A heavy downpour of rain has caused a woman to take shelter in the man's apartments. The tenant mistakes her for a burglar. Along these lines runs much talk, little action and little of anything which entertains. The sketch made the mildest sort of an impression upon an audience which did not pay overly close

Otis Harlan and Co. (4).
"An Accommodating Stranger" (Farce).
21 Mins.; Five (Palace).
Fifth Avenue.

After turning twenty minutes into a vacuum at the Fifth Avenue Monday evening, Otis Harlan and his company of players woke the audience up through Mr. Harlan's whistling. The orchestra continued playing the melody and Harlan continued whistling. The act would have been just as important if Harlan had whistled at the opening, doing a "single act in 'one'" only. Once in a while the star of the piece laughed. It must have been each time when he thought of the managers. During the "action" Harlan sang two songs, one Eddie Foy's "Money." Another was "I Can't Go Home;" quite suggestive. For comedy Mr. Harlan exploded a bunch of firecrackers in a tin box, shouting, "Red hot! Who will have them red hot?" Afterwards while attempting to make a paper cigarette, another member of the company repeatedly pushed his arm, causing the tobacco to drop out of the paper. It was very rude. When May LaRue and Walter Ware stopped singing a duet, Harlan whistled. Miss LaRue is a pretty girl, and was all dressed up. Elvia Croix Seabrooke is in the piece, also A. P. Aylesworth. There is a story told in a palace set. Whether the setting was intended for a parlor or exterior scene, no one probably knows but Harlan, who also must be informed what the farce is about. The program says Harlan is "the late star of 'The Broken Idol,' and one of the features of "The Vanderbilt Cup.'" It's a long time from "The Vanderbilt Cup" to Dec. 20, 1909. Perhaps between times Mr. Harlan was writing this sketch and practicing whistling. He's a good whistler.

Austin Boyd and Trixie Gilfain "Mixed Drinks." 13 Mins.; Full Stage. American.

"Mixed Drinks" might be anything else, for Boyd and Gilfain, an act new to this side, are serving up a mixture of entertainment that will never start anything over here. (The title "Mixed Drinks" over here belongs to Hennings, Lewis and Hennings.) The program says the scene is an "English Bar." If the table in use, with a few bottles and glasses on it is a true reproduction of the English bars, one of our saloons should start a riot in the mother country. The bar, however, plays no important part. The girl, bar maid, sings about Johnnies from different countries and how they act while ordering drinks. The song is not for this country at all. The pair then go into the familiar melodrama travesty thing, along lines neither new nor funny. The grand opera thing is tried after this. Little is gained, for the work is too legitimate. The finish is Scotch, with bagpipes placed to the fore. Both play, but it doesn't bring them anything. The act was moved up to second after the first show Monday. There isn't anything to suggest to the couple; their act is not for this side, Larola.
Juggling and Acrobatics.
12 Mins.; Full Stage.
American.

Larola closes the show at the American this week, the third English act on the bill to have its first American showing this week. Larola upholds the glory of his native land. He will be a success in this country. The first thing to recommend Larola is his speed. He starts from his entrance and doesn't drop off for an instant. The man works in a peculiar make-up, the sort of an outfit a contortionist would be expected to wear. From the speed and moving about various "props" he extracts his comedy. It is not hilarious fun, but entertaining. The juggling consists almost entirely of whirling plates on sticks in many different styles. The acrobatics are neither of the usual sort, all accomplished in a light and nifty fashion. For the finish Larola turns a somersault, from the floor, over five chairs, and then quickly from a takeoff does another over a large table, piled high. Dash.

La Danseuse.
"Santa Claus" (Dancing).
9 Mins.; Full Stage; Close in One.
American.

La Danseuse in her dancing scene "Santa Claus" is what the program reads. The girl is sleeping in a chair at the opening. Santa Claus enters, leaving her three dollies. The girl awakens to find the "infants' delights" dressed as sailor. Scotchman and darky. With a little dialog she shows how each would dance. The girl is quite good looking, and has a very pretty speaking voice. Her dancing is of the simplest sort, although done gracefully and with a finish that shows a close attention to work. The grace and neatness of execution atone for anything lack ing. La Danseuse was in a hard position. opening the show at the American, and was a big success, considering. The turn could probably hold up no more important spot, although pleasing. Whoever is running affairs for the little lady might see she is supplied with silk hose.

Dash.

Barlow's Ponies and Dogs. 10 Mins.; Full Stage. Plaza.

Mr. and Mrs. Barlow alternate in working the half dozen beautiful ponies which appear in the act. The dogs show in the opening and closing trick. One of the prettiest of animal acts, there are exhibited many remarkable feats of training and examples of equine and canine intelligence. The act opens with special interest centered in a riding dog, which, without the aid of a pad, clings to the back of the animal while it hurdles, jumps on and off with a somersault intervening, and throws a full back somersault while standing on the pony's back. There are several menage tricks performed by the ponies, all worked freely and without command. The finish brings the old revolving platform into view with a dandy bull-dog swinging by his teeth to a tassel attached to the pony's head. The act is brief enough to run without tiring and is chock full of meaty tricks well perFrederick Peters and Co. (4). "His Lucky Day." 17 Mina.; Full Stage.

It is seldom a sketch as well rehearsed and with a company of five people as capable as those implicated in "His Lucky Day" are seen in a house of the cheaper grade. The regret is the sketch is not worthy of the players and the energy expended. It is not an act that "if not good enough for the big time, will do for the small time." It is too big for the smaller houses and not strong enough for the big time. Farce, roaring farce, was aimed at. The author failed. The story deals with a college professor who is preparing a paper on the "Poetry of Motion." In the absence of his wife the professor's nephew convinces him he will never know anything about the poetry of motion until seeing La Belle Serpenta of the Gaiety in motion. The professor yields and the nephew takes him to the dancer's dressing room. After the performance he brings her to the professor's house. The wife drops in. The efforts of the husband and nephew to hide the girl's presence makes the comedy. A minister is introduced. The character is unnecessary. Besides, his entrance and long unfunny scene with the wife halt the action of the piece. The action, anyway, is in words only. There is much talk about the dancer. Everyone goes into spasms over her, but of the real thing there is only a minute. Ruth Hartman plays the dancer. The corking Frenchy appearance of the girl leaves everyone in expectancy, but in vain-for she doesn't reappear. The sketch to pass in vaudeville will have to be rewritten, placing the dancer as the central figure in it. From the very little seen of Miss Hartman in the piece she could take the role to perfection. Frederick Peters is featured in the billing, although the role of the Professor is hardly the most important at present. He does exceedingly well. The Professor's wife is ncw the most prominent. The combination of players in a better sketch or a revised edition of the present one should find the best vaudeville affords. Dash.

Wallace Galvin. Magician. 14 Mins.; One. Hammerstein's.

"Wallace Calvin and his hands," the program reads. It is good billing. Galvin uses his hands only in performing his routine of tricks. Galvin has a couple of new and good tricks, besides card The best of these new manipulation. ones is the placing of a glass filled with beer, flat upon a table with a handkerchief over it. An opera hat is set upside down on the kerchief. Without touching the objects the hat settles down over the glass. When it is flush with the table Galvin removes the glass from the hat. It is a very well worked trick. The card manipulation is of the usual sort, done neatly, quickly, and entertainingly. The magician has a good appearance and an easy manner. He keeps up a steady flow of talk, not excruciatingly funny, still good. At least he does not give the impression he is trying to be funny, cer-As a finish the tainly commendable. rings are brought into play. On second at Hammerstein's, Mr. Galvin passed away a very pleasing period. Dash.

Zenos.

The Zenos have nothing unusual to offer in magic. The simpler routine is run through with dispatch, the man securing comedy from a peculiar squeaky voice and his diminutiveness. He isn't taller than the average boy of nine, although some broad. The girl, regulation height, helps out in the tricks, doing a few of her own. The talk in the act is all right, but should be directed elsewhere than on the tricks. The Zenos for the small time are satisfactory. Dash.

Ryno, Emerson and Meehan. Songs and Talk. One.

Ryno and Emerson were a team alone at one time. Now Meehan has been added, giving a "three-act" of no especial attraction, though the singing and talk employed became well enough liked before the "small time" audience at the Circle last Saturday.

## **OUT OF TOWN**

Tom Linton and his "Jungle Girls."

19 Mins; Full Stage (Exterior).

National, San Francisco (Week Dec. 5).

Linton has not strained any point to be original. Nearly all the numbers have been taken from two well known musical successes. A well trained lot of choristers, amply endowed with good looks and shapely figures modestly displayed, is the redeeming and only feature. Linton's dialog is disconnected, and every opportunity seized upon to run in some "gag" that has been peacefully resting. The piece is most artistically and richly costumed, and all the numbers lively and well drilled. A cheap effect to the otherwise richly costumed numbers is in the finale with the short yellow satin skirts and white blouses. Up to the present it is one of the best acts of its kind seen at this house this season, thanks to the chorus, and is in shape now for the medium time. Fountain.

Deas, Reed and Deas.
Songs and Talk.
13 Mins.; One.
Central, San Francisco (Week Dec. 5).

Although there is nothing especially noteworthy about this colored act, they have a most appealing style. Tastefully dressed are the Deas and Deas. Reed's comedy is worked along good legitimate lines. The work is fast, in harmony and brings appreciation.

Fountain.

Bud Ross and Co. Songs and Talk. 16 Mins. One.

American, San Francisco (Week Dec. 5). Bud Ross, until quite recently in musical comedy, opened in vaudeville at the American, assisted by Wilton Dale, also from the same field. Ross' present act seems to have no reasons. Two songs (by Ross) and a few "gags" are introduced. Ross in a makeup slightly burlesqued and with his inimitable style landed, ably helped by Dale. The fact that the talk is foolish, and continues to become more foolish as the act progresses, is probably its best recommend for success. The American crowd "ate it up."

Lew Cooper and the Primrose Sisters. Singing and Dancing. 16 Mins.; One. Saratoga Cafe Theatre, Chicago.

They were all there to see Looie put on his new act, Harry Cooper, Ike Cooper, "Solly" Ginsburgh (Violinsky), "Mawry Stern, Lee Krause, Martin Levy and all the others. They all think the world of Lew around the Saratoga. Often when Van is busy he allows Looey to watch the disc game and mark down the numbers. And Lew is original in everything he does nowadays. He doesn't tip his hat to people in the audience, saying "How's the Mamma" any more, because that bit belongs to Harry, and Lew is absolutely original. After Jake Sternad gave Jimmy Henschel the cue the orchestra started off, and Lew and the Primrose Sisters walked on and sang one song. The trio were arrayed in uniforms trimmed with gold lace. Lew had on white, while the girls wore red. After the opening Cooper and one Primrose jumped off to make a change while the other sang another song. After this, Lew sang "Yiddle on Your Fiddle," dressed in a black suit with a light hat. While singing the chorus he pointed his finger tantalizingly at different parts of the house, a sure fire and original. He also does a few steps of what Pat Rooney used to call a "Yiddisher Geschotsky." Finishing Lew sings another if the applause is deafening enough. By this time the girls, who are dressed in light blue trunks with silk stockings, come on and dance a little. Then the big event comes off. Lew sings "Good Bye, Mary," aided by the married men, then the single men, etc. Another change to green by the girls for the finish and Lew's work is finished. Lew makes a dandy straight man, and is backed up by two very pretty and hard working young ladies. The act made a large size hit with the diners Sunday night at Sebree's cookery. O'Connor.

Sandberg Sisters.
Songs and Dances.
10 Mins.; One and Full Stage.
Julian, Chicago.

Hilga and Ingleborg Sandberg, for the first three minutes sing a swedish song dressed in native costume. The next, "The Glow Worm," is sung in German on the full stage. The alto and soprano voices harmonize beautifully for the second number. For a third the girls do another Swedish song, after which they give a dance, recognized as a standard one in that country but has novelty in this. The sisters lack the finish which will come to them after association on this side, but have a certain amount of ability. Hilga recently made a tour as a "single." Ingleborg but recently arrived here. Merry.

George Fields.
Monologist.
10 Mins.; One.
People's, Chicago.

George Fields is a new face in Chicago and may stand a better chance when not suffering from a cold. His work went badly on Saturday night. The small crowd may have been responsible, but the parodies are not new and the jokes mostly old. Neither did his dancing (following last song) bring applause. Merry.

Lucy Langdon.
Songs.
10 Mins.; One.
Star. Chicago.

If appearance assures success this sixteen-year-old Miss has no cause for worry about the future. Beautiful of face and form in pretty dresses, she lends class to the bill, and it resulted in Miss Langdon's removal from first to fourth place after the Monday matinee. She sings three songs, the last a "Tomboy," in which Lucy has posed for slides. Hers is an offering of the "Very Fair" class at present, with big promise.

Merry.

Duff and Walah.
Singing and Dancing.
12 Mins. One.
("Knickerbockers"), Chicago.

While Duff and Walsh offer nothing new in ideas, they show new and difficult steps in their routine of dancing that will be copied by all the cloggers and wooden shoe artists who happen to see them work, provided said cloggers and wooden shoe artists are able to master them. Dressed in light summer suits and straw hats, the boys enter with a song, going right into team work. From this they do their singles, and back to the double work for a finish, where they put in the best stepping. For an olio act they are very good. Some day a pair of steppers are going to sit up nights for awhile and figure up some new idea to peddle their shuffles, breaks, etc., and then, after Hammerstein grabs them off for a season's work on the Roof, they will headline bills all over the world (maybe).

O'Connor.

John Bergamasca.
Operatic.
10 Mins.; One.
American, San Francisco (Week Dec. 12).

Bergamasca was formerly with the Three Vagrants. Now, in a bright new costume and with his splendid baritone, he is doing a "single," meeting with flattering success. With more confidence in himself, the present faults will be overcome.

Fountain.

Frank Clark. Monologist. 13 Mins.; One.

American, San Francisco (Week Dec. 12).

The ability to wear evening dress, look at home in it and to put over "stuff" to find instant favor labeled Clark as a pleasing feature from his opening remark. His talk is short, with a good line of variety.

Emily and Jessie Dodd. "Dutton's Claim." 18 Mins.; Full Stage (Special Set). People's, Chicago.

This is a condensed melodrama played ordinarily. There is the leading woman, the hero, the heavy and the character woman. Nothing new in plot or presentation. The People's audience were net interested.

Merry.

"There's Money in Me" claims Imro Fox, the conjuror, in a pamphlet containing his picture on the front page. To prove the financial assertion Mr. Fox pastes a brand new dollar bill inside each folder. The pamphlet is very popular.

### FADS AND FOLLIES.

When Charles B. Arnold's "Fads and Follies" shall have revolved around the Columbia Circuit until the new Columbia, New York, is reached, there will be a whole lot of Broadwayites who will drop in there during that week to see Roger Imhof's Irishman.

In the reorganized "Fads and Follies" which Imhof, Conn and Corinne lately joined, Mr. Imhof comes pretty nearly dominating everything in "The Green Sod Club," a two-act piece he wrote himself. There is nothing wildly exhilarating as a whole, excepting a couple of extremely good comedy scenes, but the performance is a steady, reliable, pleasing show, of many laughs and containing the very kind of "spice" in dialog (delivered by Imhof) which should be the essence of all burlesque-entertainments. It's the kind of "spice" that's liked.

There are several new comedy bits. Outside of the "plumber's heater," all the comedy is new. The story of "The Green Sod Club" is similar in parts to that of Tom Nawn's "A Touch of Nature," where the daughter wants to attend a masquerade ball with a native son, against whom the father holds malice. From this development at the opening the story runs up to the finale of the second act (burlesque) without important change of characters, the finale being the initiation of Michael Casey (Imhof) into the order.

Opposite Imhof works Will H. Ward, who plays his nice German and has the singing hit of the show in "Wise Old Owl," a sort of "Hinky Dee" song. The melody is good, the lyrics held down to respectable purity and the number with the comedy from the girls behind who tried to whistle, deserved what it got.

One fault of the numbers throughout the show is that but one verse and chorus are the rule. This must be through the chorus girls not possessing the capability or having had the training for dance steps. In "Mary Donohue," for instance, where a pretty costuming scheme is employed, the song, led by May Shirk could have easily stood two verses and would then have been recalled for an encore if a few dance steps had been inserted during the refrain of the first chorus. The same with "Good Bye to Billie," headed by May Walsh, nicely dressed a la Grace La Rue's foreign gown and hat, with the choristers in pretty Columbine suits behind her. In the first part Miss Walsh sang a new "Rainbow" song with one of those English melodies set to the chorus, making it quite takey. Miss Shirk had "The Garden of Drams" near the opening of the performance. As the run goes in burlesque she has a soprano much above the average, but it is not equal to the demands of this selection. In "I Want a Home" Miss Walsh and Ned Norton, singing as a duet without the assistance of the girls, sent it over strongly.

This Ned Norton is doing something with dressing. He is a young, good-looking fellow, of some personality, playing the light comedy role, really the "straight," and it's a pity he can't dance. During the first part Mr. Norton wore four different suits of clothes, each of good style and make. For the olio Norton came forward with a dandy evening dress outfit, marring it only with an opera hat. For a fellow who clothes himself

as well as Norton, he might go the whole thing and wear a high silk hat, the proper caper at present with full dress. Norton's act in the olio (he opening it) is not strong, principally because his songs "In New York Town" and "I'm the Kid Who Opens Up Broadway" are familiar. He should select more modern ones; also estimate whether he is really an elocutionist sufficient to deliver "The Thoroughbred." The story of the recitation itself is not brilliant nor forcible, and although Norton put it over for a big encore, his delivery carried little conviction, and did not indicate he is in the dramatic recitation class. What Norton might do would be to secure a light. humorous piece to conclude with, better his songs, and try out dialog. He has the personality to put over stories successfully if the material can be procured by him.

There's a point about the chorus girls of "Fads and Follies" that should be reported as a matter of historical record. Not alone the young women are wholesome and very good looking in the majority, but they appear to be eating three times daily, with not one in the line a physician would immediately order to the hospital. It's a welcome sight to see a lot of girls like these, and made more so through their smiling amiability all the while. However, with makeup it would impress an observer that some one person is directing the makeup of all the girls, it runs so closely alike; an enamel effect on the faces with a Japanese slant to the eyes. It's a very good style, and causes the facial features to be normal. though through all wearing the same, it is a bit monotonous.

The Golden Troupe of ten people swell up the chorus of both boys and girls, the men and women of the troupe working in the show either as choristers or minor principals. They are there for their act in the olio, a fast one, with the Russian songs and dances, besides having their striking costumes and a pretty scenic setting for aids, the act going very big.

The Misses Walsh and Shirk have a "sister act" dressed well but without change, though each girl takes a solo. The concluding song, a number with an insinuating last line to each verse, sung by both, makes them a good finish and olio act, each of the young women appearing well here, as in the pieces, where they are principals along with Susanne Corinne. Miss Corinne has one number, "My Panama Pal," with herself and girls dressed neatly, not as "sailors" which the program says, but looking more like young women about to go in bathing.

Pierce and Maizee were on the bill last week, perhaps as added attraction since they take no roles in the piece. They have arranged a pleasant routine, harring Pierce's "yodle" song, which, though good, is like all the others. Miss Maizee has an excellent idea in a close-fitting gown with song to match, while a "family scrap" number at the finale brought forth a riot of laughter. It was well sung and acted by each.

Imhof, Conn and Corinne present "Dr. Louder" as the olio sketch, Imhof again coming across with his Irishman to much laughter. It places him too much before the footlights with his additional work. Conn gives a good, consistent performance, especially in the sketch, though his wig is ill-fitting. And speaking of hair,

### "THE UMPIRE."

"The Umpire" is one of the new shows on the Western Wheel this season. The show was taken from a Chicago musical comedy of the same title. There is probably not more than the skeleton of the original production in the present lay-out, for Edmund Hayes, featured, has brought with him much of the material with which he has been identified.

The show as it now stands is a two-act piece without an olio and without specialties. There are ten principals listed, though not over half are busy. The chorus is the usual sixteen girls, only in "The Umpire" they are all more of the "show" type. "Ponies" are missing. The girls work well enough, but for looks and general appearance they are below the standard.

The dressing is rather good throughout, having many changes, some pretty and others not quite so.

The "numbers" are one of the show's hest attractions. Most were probably brought from the original production. They are for the most part unfamiliar to New York and a welcome relief from the too often repeated popular hits. "Clorinda Jackson," led gingerly by Imogene Mansfield, was the first to start things. and the number "went over" to five encores. Miss Mansfield came to the front again shortly after with "I Want a Girl Like You," aided by Arthur Litchy. received a rousing reception. The dance is not "cooch" or anything "Salome." It is a good bit of snappy work that deserves a bit more playing up. This was practically the only chance Miss Harvey received. It does seem as though more were warranted of her.

In the second act there were also three or four capital numbers. "The Drums of Fore and Aft," led by Blanche Belford, brought the girls on in tights, the single time during the proceedings. The number gained many recalls, due to some foolery by the comedians and the size of Miss Belford. Blanche is certainly the prize heavy weight chorus girl of the season. Miss Belford is good natured about her weight and it offers many good opportunities for comedy which the comedians do not for a minute overlook. "If You

last week when the show was seen Ned Norton was pretty close to the date when he should have his cut.

There's a fellow who plays a rent collector. On the program he's called Joe Milton. If Mr. Milton tried for "atmosphere" with his clothes and hat, he's got it; or if he intended it for a comedy makeup, he's got that, too; but if it's just dressing "straight," Mr. Milton has struck a corking combination for some comedian who wants a funny idea how to dress.

The attention of Mr. Arnold is respectfully called to the fact that in the "Rainbow" number one of the girls is wearing purple stockings, the only odd color in the line. For the sake of one pair, this might be rectified. The costuming is always good, there being some excellent effects. A handsome gold dressing scheme at the opening of the second act made one of the best "sight" pictures of the season.

The settings of each act help the performance, particularly in the second, where the layout and brightness give a background that should be there. Sime.

Cross Your Heart You Love Me," with Miss Mansfield and Mr. Litchy again in the lead, brought forth the best number of the show. It has a very catchy melody and was rendered excellently by the couple, who topped off each recall with some neat dancing.

In the matter of principals the show is strong as far as it goes, although it doesn't go for. Mr. Haves is the entire thing after the first ten or fifteen minutes. which (to Haves' credit) were the slowest part of the entertainment. It may hardly be fair to review Hayes' performance at. the Eighth Avenue house, for he undoubtedly roughened up his work somewhat for there. Haves is a good comedian of the type well liked in burlseque, and he could get across just as well, even at the Eighth Avenue, where there is no limit. placed. A quantity of his stock stuff is very funny. The burlesque bit in the first act was screamingly so until he fell into the suggestiveness. There are several other bits equally funny. The house laughed at the comedian almost continuously. Some of his fooling with the chorus girls could have been omitted also.

James Collins played opposite Hayes, doing very well as the "smooth" "straight." Collins has worked with Hayes before and the pair understand each other perfectly, bringing out all possible. In the opening piece James wears a white necktie and waistout with his Tuxedo, not considered good form.

Litchy is sort of a juvenile. Arthur is at his best when singing. He has a bully good voice and handles it nicely. His acting is not so good, although he does satisfactory work. George Dumont has sort of an eccentric role, the eccentricity, however, leaping out little beyond the makeup. Billy Betts was satisfactory with little to do.

Amongst the women Miss Mansfield carried away the honors. She is not exactly a soubret, but the nearest the show offers as one. Imogene looks well, wearing several pretty costumes of a kind not often seen in burlesque. Spangles and glare are happily absent. A rather odd costume, a sort of tight arrangement, was uncovered in "Clorinde Jackson.' Miss Mansfield has a small but pretty voice and she is a neat, graceful dancer. Several numbers went through swimmingly, due in a large measure to her methods. Marie Jansen is stout and good natured, reading her lines well, and joining in the spirit merrily.

Marceline De Montaigu is, as her name implies, a tall and stately beauty. Marceline wears a couple of very pretty gowns and sings a high class song well enough to gain three or four encores. Quite a feat at the Eighth Avenue.

"The Umpire," without the suggestiveness, makes average entertainment.

Dash.

## **HEADLINERS NEXT WEEK**

Chip and Marble, Colonial.
Murphy and Nichols, Fifth Avenue.
Charmion, Hammerstein's.
George Lashwood, American.
Hetty King, Alhambra.
Cecelia Loftus, Plaza.
Valeska Suratt, Bronx.
R. A. Roberts, Fulton.
Carrie De Mar, Orpheum.
Gus Edwards, Greenpoint.

## AMERICAN.

The bill at the American underwent many changes after the Monday matinee. Even with the shifting, it ran badly at night, receiving a poor start, without recovering. One bright "audience comedian" all but ruined the whole bill. He seemed to hold a special grudge against Cliff Gordon, for his unpleasant laugh was always just ahead or behind the real one. Before Cliff had fairly started the noise attracted general attention. There is no greater pest in the world that the "audience comedian," and Cliff was not to be blamed if he became a bit peeved. Gordon, however, clung to his task manfully. Before finishing he had the house won back and laughing heartily at his extremely funny talk.

While talking about Cliff Gordon what more appropriate than to mention another prop of the house also on this week's bill, Ed Blondell. The proof of the pudding, etc., is that both Blondell and Gordon scored big laughing hits.

Grace Hazard was moved from the early portion of the program down to next to closing, and cute little "Five Feet of Comic Opera" proved herself equal. The Scotch finish was a big surprise to the house, although employed there by Miss Hazard previously. Miss Hazard's "Five Feet of Comic Opera," though around hereabouts often, has still enough novelty, backed by the charming personality of the singer, to make it desirable for some time to come.

Julian Eltinge closed the first half. He held continuous attention and pulled down his usual success. Eltinge has never done anything better than his present Irish number. While mentioning the many things which have placed Eltinge at the top in his line of work his manner of using his hands should not be overlooked. There isn't a lady in the land who wouldn't admire his graceful play.

The Jackson Family are showing in New York for the first time after a recent circus engagement. The act has everything in a big bicycle number. The ensemble work is excellent, and the solo riding does as well. There is one boy, Leo Jackson, who has blossomed into a wonder. He is doing a "triple" around the handle bars that is a tremendous hit.

Blake's Animal Circus caused a goodly amount of merriment with the mule. There is much else to the act besides. The ponies, dogs and monkeys give it variety, and it is a very good sample of an animal act.

Morrow and Schellberg were "No. 3."
The position was a hard one, and they did only as could be expected in the place. The laughing song of the man's was the big hit. Murphy and Francis, colored, have cut down their talk and are getting along much better. Singing and dancing are expected of them. This is what they can do. It would probably help some if a song or two were changed. Murphy and Francis are well up in acts of their kind.

La Danseuse, Boyd and Gilfain, and Larola, New Acts.

Dash.

Maude Fealy wants to deny the report that she contemplates vaudeville. That ought to be pleasant news for "Mike" Bentham.

## FIFTH AVENUE.

Following the usual practice the bill was cut to pieces after the matinee, with the customary result at the evening show.

Fougere was closed with her first performance. Everything in the show held men, up to the finish, excepting a couple of girls, in sketches.

The program had three English acts, all new to the Fifth Avenue, and two new to New York. Otis Harlan and Co., third from last, presented a farcical sketch which fell down just when the bill should have had something to hold it up. Following the Harlan smash, Stepp, Mehlinger and King, substituting in Fougere's place, returned to the Fifth Avenue after a short absence, taking off with them the honors of the night, which didn't amount to much, for S. M. and K. had nothing ahead to beat.

The Howard and Collinson Trio (New Acts) opened, with Hopper next. He is a good looking young fellow. Then came Hastings and Wilson, with their grotesque strong act, fighting against a "dead" audience, to be followed by Cooper and Robinson, colored, moved up from "No. 8" to "4." They had to fight

On top of this entered Fred Ginnett's English company, with himself in the lead, playing "The Horse Dealer," a comedy employing four trick horses, and having the fun spaced out at pretty lengthy points. In between there was a lot of useless and pointless talk, with some "slapstick" towards the finish, Ginnett smashing hats with an umbrella. If Mr. Ginnett will bring the comedy, consisting of his attempts to ride the horses, more closely together, and put in more of it, he will then have a good comedy act.

Johnston and Harty return to New York, after a considerable absence, singing a few songs. One is while each of the men in comedy make up carry a baby. It failed to get over at all, although the slight response was accepted as an encore, when the couple sang a parody on "Carrie," which brought them something more substantial. The "baby" thing should be thrown out quickly.

Coming on after Harlan and Co., Stepp, Mehlinger and King fell into the hardest vaudeville spot of the season. The "coon" singer did the trick, using one verse of a new straight selection, "Turn the Search Light on Father." The boys still cling to their arrangement, having the burlesque of "Dr. Syntax" to finish with. Nothing should follow the last "coon" song. All the banjo playing should go before.

Michael Fitzgerald and his "Juggling Girls" (New Acts) gave the show a pretty finish. Any other place on the program would have been a better one.

The same audience which stamped its feet to start the show agoing waited for the pictures. The house was not full by any means, in the orchestra, balcony or gallery.

Sime.

George II. Degnon, excursion agent of the "Two Bills" Show, is back home in Newark for the winter. He has spent the past four weeks visiting Buffalo Bill at his "T-E" Ranch in Wyoming.

Ed Morton will go over the Orpheum Circuit next season, the Casey office placing him last week.

### COLONIAL.

Conditions for good entertainment were ideal Monday night; the audience was large and appreciative. The program was of even excellence, too, building up from the start and strengthening as it went along.

Carrie De Mar has the feature place in billing and on the program. Her success was most deserved and the applause for her songs proved her popularity.

The Musical Fredericks opened the show with their neat display of instrumental work, and were followed by Paul Le Croix, who scored a substantial success with his hat-tossing and juggling. Third position went to the Artois Bros., their comedy bar entertainment being effective in producing much laughter.

The first big hit of the evening went to Connolly and Wenrich, through the medium of Miss Connolly's singing and dancing. While it is a difficult thing to get away from the accustomed routine in this class of work, Miss Connolly has done so, and, in a way all her own, wins out hands down. Mr. Wenrich's piano playing likewise contributed much.

Closing the first half, "At the Waldorf" provided a variety of entertainment, introduced girls galore in many songs, and was diverting through the length.

The second half contained the real meat of the bill, four corking goods acts rounding out the show with storms of approval. Frank Stafford and Marie Stone were first after intermission, and the novelty of their offering made strong appea. Mr. Stafford's imitations were immensely liked and cleverly put forward. The dog "actor" used in the sketch made a hit all by himself.

Margaret Moffat and Co. put across one of the great big hits with "Awake at the Switch," a sketch fairly bristling with crisp and snappy material of the most up-to-date variety. Miss Moffat's personal hit was nothing short of tremendous, but the actors in her support also scored heavily in the line of appreciative applause. The act entire proved a refreshing interlude of the most attractive sort.

Carrie De Mar, who came next, gave way to the showy and skillful Kitamura Japs, closing the show and holding their audience almost solid through the "Risley" work, acrobatics and juggling feats.

The bill entire presented a diversity of displays hard to arrange and at the same time essential to a really high grade vaudeville program. Whoever books and arranges these shows has certainly this week scheduled an almost ideal entertainment. There was applause, laughter and good cheer throughout the evening. Walt.

An act playing last week at Easton and Pittston, Pa., a "split week" on the smaller time, reached the latter town on Thursday, playing five shows that day. After the last final performance, the manager wandered to the wings saying to the act, "You are shut. I don't want you." The act was closed, with five shows at the "pro rata rate." ("Pro rata" is the "small time" vernacular, meaning that an act receives a pro rata slice of a week's salary, figured at seven days, though only permitted to play six days—if not "shut.")

### HAMMERSTEIN'S.

Valeska Suratt is in her second week at the Broadway house. The house was not packed Tuesday night, but a good sized crowd was on hand. There is a reason for Miss Suratt attracting crowds in this poor "Christmas week." Even to those who won't like the piece, they will have to admit seeing something not seen every day. The women folks will be satisfied with just the magnificent wardrobe that Miss Suratt displays, while the men find many things of interest. There is a bit of the disagreeable about that "perfume habit" thing, although to many this will never occur. Most people would never have heard of it had it not been for a story recently published in a weekly. With this feature out the act would hardly do for a Sunday school entertain. ment, though its theme is not as wicked as some of the recent "popular" successes in the legitimate. Miss Suratt was in rare good form and the supporting company also gave a first rate performance.

Stepp, Mehlinger and King, also second week, scored a big hit, "No. 4." The trio go right after their audience from the start and they don't let up for an instant. The singing member certainly can put a song over. He just simply goes over the footlights with the song. routine has not been changed. Stepp, Mehlinger and King are a great act for vaudeville. The boys can jump in anywhere on any bill and give it a boost in the proper direction. They have no easy task following the Farrell-Taylor Trio this week. The latter were on a trifle too early to receive all coming to them. When once started they sailed right through to the finish. Farrell-Taylor are another of the great acts in vaudeville which add cheer at any old time.

Hearn and Rutter opened the program with a series of dances. The boys are trying to get away from the usual type of team dancers, even though they haven't perfected themselves in their attempt as yet. One essays a "loose," not altogether a success, but well done. The boy is stringing it out too long and it leaves him breathless for the finish.

Wallace Galvin (New Acts) rounded out the first half of the program, while Barrows, Lancaster and Company in "Tactics," Avery and Hart, and Will Rogers were billed for the last section. Dash.

In the Casey agency is a sign reading "God Pity the Rich; The Poor Can Beg." What this has to do with Pat Casey's "bread line" no one will say. The other day Pat's cook left for a sunlight vacation. In the evening when the crew assembled for dinner there was a howl when nothing came forth from the kitchen, so Pat took the mob to a restaurant. The check, \$12, Casey settled.

Charley Guyer and his partner, Mona Valle, have been married. Mr. and Mrs. Guyer and Helen Trix will spend their Christmas at Johannesburg, where all are playing, sailing from Cape Town Dec. 29 on the Kenilworth for London.

## **VARIETY ARTISTS' ROUTES** FOR WEEK DEC. 27

WHEN NOT OTHERWISE INDICATED.

(The rontes here given, bearing no dates, are from DEC. 26 to JAN. 2, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with Burlesque Show mentioned. Route may be found or "Burlesque Zontea."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

Adair Ada Jan 2 Orpheum Omaha
dains Mark Knickerbocker B R
Adams & Alden Orpheum Los Angeles
Adean Chas Orpheum Des Molnes
Abearn Chas Orpheum Des Molnes
Alter Bros 224 Bedford Fall Blyer
Albert Lee 14 Frobei 111 Hamburg Ger
Alberts Lee 14 Frobei 111 Hamburg Ger
Alberts Lee 14 Frobei 111 Hamburg Ger
Alberts & Miller City Varietles Leeds Eng
Alexander & Bertles 41 Acre Lane London
All Hunter & All Claude Pl Jamaica N Y
Allen Leou & Bertle 118 Central Av Oshkeah Wir
Allen Leou & Bertle 118 Central Av Oshkeah Wir
Allen Leou & Bertle 18 Gentral Av Oshkeah Wir
Allen Leou & Bertle Suffalo
A frins Girls Will Be Girls
Alvias The 501 E Wash Springfield III
Alvin Bros Lid Lifters B R
Ames & Covbett 973 Gordon Toledo O
Amets Palace London Eng
Almora Helen Imperial B R
Alpha Comedy Four Proctor's Perth Amboy N J
Alrona Zoeller Trio 259 Hemiock Brooklya
Alvarettas The Jersey Lillies B R
Alvaret Co White's Galety Girls B E
American Newsboys Quartet Lyric Terre Haute
American Anderson & Anderson Star Monessen Pa
Anderson & Anderson Star Monessen Pa
Anderson & Abbott Co Victoria Chester Pa
Anderson & Evans 865a Gates Av Brooklyn
Anderson & Evans 865a Gates Av Brooklyn
Anderson & Evans 865a Gates Av Brooklyn
Anderson & Flak Electric Kansas
Arthington Four Majestic Milwaukee
Arribus Millian Frivolities of 1919 B
Arlington Four Majestic Milwaukee
Arribus Garce 810 Dearborn Av Chicage
Arribus Millian Frivolities of 1919 B
Arlington Four Majestic Kansas City Kan
Awer 8 & G 410 80 4 Av Mt Vernon N Y
Auger Geo W 12 Lewrence Rd 80 Ealing Bm
Austia & Sweet 1658 Bway N Y
Avery W E 5006 Forrestville Chicago

Baader La Velle Trio Garrick Flint Mich
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Baker Chas Miners Americans B R
Baker Harry 5943 Reno W Philadelphia
Ball & Marshall 1635 Bway N Y
Barkoot Co Marietta Ga
Barber & Palmer 617 22 Sp Omaha
Bards Four Idora Pk Onkland Indef
Barrott Sisters Jan 2 Orphenm Balt Lake
Barrom Billy Brigadiers B R
Barry & Haivers Bay 7th Bath Beach L I
Barrett Bichards Co Orpheum Orgen
Barrett Vera & Co People's Chicago
Barnes & Crawford Orpheum Orgen
Barrett West 418 Strand Londen Emg
Barron Geo 2002 Fifth Av N X
Barto & McCue 519 N Second Beading Pa
Bates & Neville 93 Goffe New Haven
Batte Will Mardi Gras Beanties B R
Bann Willis Ibe Buc Bros Minatreis
Batter & La Conda Rusaway Girle B R
Bayton Ida Dainty Dachees B R
Be Ano Dan Jan 10 Airdome Chattanooga
Beardsley Sisters Union Bit Chicago
Bedeil Waller H & Co Proctor's Elisabeth N J
Beehend Musical 360 Sy N Y C
Bell Arthar R 488 12 Av Newark N J
Beimel Musical 360 Sy N Y C
Bell Boys Trio 19 Stayresant N Y City
Beil & Bicbards 211 E 14 N Y
Bellemontes The 112 5 Av Chicago
Bellow Helen Frivolities of 1919 B R
Bennett Trio Keith's Providence
Bennett Frivo Keith's Providence
Bennett Bros 288 W 68 N Y
Bennett Lelle Frivolities of 1919 B R
Bennett Sisters Miner's Americans B
Berresford Helen & Co San Diego Cal
Bernatein Bertha Bon Ton B R
Bennies Batters Bijon Film Mich
Berra Mabel Apollo Berlin Ger
Bertha & Brockway Proctor's Troy
Beverly Elsters 5722 Springfield Av Phila

## Bimm - Bomm - Brrr

Representing the "Trombone of Jerioho" and the Electrical Musical Wheels, playing for the West-ern Vandeville Managers' Association.

Bevins Clem Frivolities of 1919 B R
Blmbos The 694 Pacific Appleton Wis
Blndley Florence Orpheum Oakland
Blssonnette & Newman R F D No 2 Lockport III
Big City Quartet Orpheum Kansas City
Bigo Comedy Trio Watsons B R
Blessett F Miss N Y Jr B R
Blsley Edgar Misser's Americans B R
Black & Losel & Co Poll's Scranton
Black & Joses 260 W 25 N Y
Black & Lesile \$722 Eberly Av Chicago

Biamphin & Hehr Phila Pa Blemings The Apolla Dusseldorf Ger Bloomquest George & Co Jan 2 Orpheum Sioux

Bloomquest George & Co Jan 2 Orpheum Bloux City
Bolses The Bronn N Y
Bondey Chas T 247 Tremont Bostom
Boys in Blue Orpheum Salt Lake
Booth Trio Jeffers Saginaw
Bootblack Quartet Orpheum Ogden
Bounner Bounie Avenue Girls B B
Borden Zeno & Haydin Bros Oh You Woman B B
Border Zeno & Haydin Bros Oh You Woman B B
Bostom & Bonelead Byrnes' 8 Bells Co Indef
Bowers Walter & Crooker Poll's New Haven
Bowen-Lina & Mull Knickerbocker B B
Borady & Mahoney Protot's Albany
Brady Birdie Hastings B B
Bradley & Wat Marker Phila

## BRADY MO MAHONEY

Mahoney—If fire breaks ont in town, who's going to fight the fismes?

Brady—I am.

Mishoney—And who's going to fight the smoke?

Brady—Jim Jeffries.

WEEK DEC. 57, POLI'S, HARTFORD.

WEEK DEC. 87, POLI'S, HARTFORD.

Breados Jou Lilis Nowlin Circus

Branda & Derrick Hippo N Y Indef

Brandons Musical Majestic Ft Worth

Brennen Sam De Vere's Show B R

Brennon & Downing Bennett's Montreal

Brennon & Downing Bennett's B R

Briansi Romso Ob You Woman B R

Briggs L C Gorton Minstrels Indef

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka Halla N S

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeannette Sol West Broax N Y O

Brooka & Jeann

## 5-BROWN BROS.-5

WITH "BROADWAY GAIETY GIRLS,"

Brown Dick Brigadiers B B
Browning W E Convicts Sweetheart Co Indef
Browning & Lavan 886 Canldwell Av Bronx N Y
Brace Alfred Sam Devere B B
Bruces The 120 W 27 N Y C
Brunette Cycling Vanity Fair B B
Bruno Max C 160 Baldwin Elmira N Y Bryant May Columbia B B Bnchanan Dancing Fonr Commercial Htl Chicage

## **BUCKLEY'S DANCING DOGS**

This week (Dec. 20), Oklahoma City, Oklahoma.

Bunchu & Alger Pueblo Col
Bnrke Chaa H Reeves' Beanty Show B R
Bush & Peyser Majestic Ft Worth
Bnrke & Farlow 4037 Harrison Chicago
Burns & Emerson 1 Pl Boledieu Paris
Bntler May Columbia B R
Bntler Frank Columbia B R
Bntt Wm P & Daughter 183 W 45 N Y
Bnrttino Bnrt Al Fielda' Minstrels
Burton & Burton Reeves' Beanty Show B R
Burton Courtner Reeves' Beanty Show B R
Burton Courtner Reeves' Beanty Show B R
Byers & Hermsnn Temple Ft Wayne
Byron Gleta 107 Bine Hill Av Roxbury Mass
Byrne Golson Players Matinee Girla Co Indet

Caesar Frants Co 112 5 Av Chicago
Cahn Pauline Hastings B R
Cameron & Gaylord 5866 Kennerly Av St Louis
Campbell George Hastings B B
Campbell Jack Avenue Girls B B
Campbell & Barder Nuremberg Ger
Campbell & Barder Hastings B R
Campbell & Brady Hastings B B
Campbells The Majestic Norfolk
Canfield and Carleton 2218 80 Bensonhurst N Y
Canfield & Kooper Lid Litters B
Cantway Fred B 6425 Woodlawn Av Chicago

## CARLIN AND CLARK

THE GERMAN COMEDIANS. DEC. 26. MAJESTIC, DES MOINES

Carberry & Stanton Orpheum Tampa Fia Cardownie Sisters 244 W 89 N Y Carle Irving Majestic Gaiveston Carlin & Clark Msjestic Des Meines

Carmen ara Trio Poli's Bridgeport Casmus & La Mar Best 347 Munigement Ala Caron & Farnum Bijon Battle Greek Carters The Bijon Freeport III Calvert Mable Sam Devers's Show B B

# "CHRISTMAS AT HIGGINS" Great Eural Connecty Playlet, by Evelyn Weingarden-Hansbard, HOW PLAYING WESTERN VAUDEVILLE ASSOCIATION THEE Direction, PAT CASET.

Carson Bros Hippo Sheffield Eng
Carson & Willard Columbia & Louis
Cartane Watton's Eig Show & E.
Carter Harriet Reeves' Beauty Show B E
Calest 74 Grove Bd Clapham Pk London
Chadwick Trio Orpheum Portland
Chapman Sis & Pick 1629 Milburn Indianapolis
Champion Mamie Wash Noc Girls B E
Chantrell & Schuyler Orpheum Chillicothe O
Chawe & Carma 2516 So Haistead Chicage
Chatham Slaters 419 2 Av Pitteburg
Chatham Slaters 419 2 Av Pitteburg
Chatham Carma 2516 So Haistead Chicage
Chatham & Wallace Crystal Toronto
Checter & Grace Majestic Galveston
Chevaller Louis & Oo 1683 Bway N Y
Chip & Marble York Htl N Y O

## CHRISTY and WILLIS

UNITED TIME

Chnbb Ray 107 Spruce Scranton Pa
Church & Springer Bijou Greensboro N C
Chantrell & Schnyler 219 Frespect Av Brooklyn
Christy & Willis Orpheum Atlanta
Circumstantial Evidence Orpheum Minneapolis
Clarke Florette Byrnes Bros 8 Bells Co
Clark & Duffy Metropolitan Minstreis Indef
Clark & Turner Fashion Plates B E
Clark Was Oh You Woman B E
Clarke Wilfrid Lambe Clnb N Y
Clare Frances Bon Tones B E
Clarton Earnes Bon Tones B E
Clayton Ethel Bon Tones B E
Clayton Ecole & Baker Warvely Htl Jacksonville
Clemens Cameron 462 Columbia Ed Dorchester Mase
Clever Trie 2139 Arch Phila
Clifford Dave B 173 E 108 N Y
Clifford & Burke Poll'a Scranton
Clipper Comedy Four Galety Pittsburg
Clito & Sprivester 928 Winter Phila
Clure Raymond Bennett'a Montreal
Clyo & Bocchelle 87 Park Attlebore Masa
Coatta's Musical 144 Sineca Oswego N Y
Cody & Lynn New York New York Indef
Collinson Trio Howard Keith's Phila

## **COLLINS AND HART**

"LITTLE NEMO." AUDITORIUM, CHICAGO, INDEF.

AUDITORIUM, CHICAGO, LEDEF.

Comrades Four 2521 Cedar Av Cleveland
Connelly & Webb Hathaway's New Bedford
Conroy Le Maine Co Columbia Cincinnati
Cook Geraldine 675 Jackson Av Broax N Y Belse
Cooper John W 119 Wyctoff Brocklyn
Cooper Harry L Imperial B R
Corcoran & Dixon Bon Toon B
Cordna & Mand 104 E 14 N Y
Cox Louso & Co 3511 W Lake Chicage
Cox Ray Shea's Buffaio
Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings B R
Crane Finlay Co Galety So Chicago
Creo & Co 1404 Borle Av Phila
Cressy & Dayne Majestic Milwaukee
Crosbya Gma 128 E S Peru Ind
Cross & Maye 1313 Huron Toledo O
Cnmmings Grace & Co Majestic E St Louis
Cunningham Bob Cherry Bloesoma B R
Curtis Carl Hastings B R
Curson Slaters Orpheum Memphis
Cutting & Znida 1553 Bway N Y
Cnttys Musical Wintergarten Berlin Ger

Dagwell Sisters Orpheum Portland Dale Dottle 252 W 36 N Y Dale & Boyle Keith's Providence

Daley Wm J 108 N 10 Phila batton Harry Fen 175 Irving Av Broothyn Dameel & Ferr The Ducklings B B Darmody Auditorium Cincinnati Darrow Ciyde Knickerbocker B B Daum George Loraine Ohlo Davia Mayarda Kettis' Columbus O Davis Bross 4 Blandy Zaneaville O

## DAZI

DEC. 87, MARYLAND, BALTIMORE.

Sarly & Laight New Century Giris B R Edwards Fred B Bucklen Htl Elkhart Ind

The Real Novelty SENSATION Of The Season Is the Great

ALI-RAJAH COMPANY Eyptian Theosophists and Mahatmas, In their Marvelous Exhibitions of OCCULT Pto WERS
In which the human mind is read like an open book. A GENUIME BOX-OFFICE RECORD BERAKER For Any House.

Now playing The New Orpheum Amusement Co.'s Circuit of New England Houses.

Walter S. Davis, Pres. New Orpheum Amusement Co.'s (Norris S. Bilver, Mgr. Star Theatre, Pawticket, E. I.; F. U. Bishop, Mgr. New Orpheum Theatre, Brockton, Mass.; Wan. Sittare, Mgr. New Orpheum Theatre, Erockton, Mass.; Wan. Sittare, Mgr. New Orpheum Theatre, Hoekton, Mgr. Gem Theatre, Theatre, Mgr. Reimont Theatre, Mgr. Gem Theatre, Arctio, B. I.

First Open Time week of Monday, Des. 27, 1969.

First Open Time week of Monday, Dec. 27, 1969. JOE WCOD and PHIL HUNT, Agents.

## USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Permanent Ad	dress		
Temporary			
Week	Theatre	City	State
			1
			1
			<del>-</del>

CARDS WILL BE MAILED UPON REQUEST

MNOW US HEMCEFORTH SIMPLY AS

## NORA BAYES and **JACK NORWORTH** "RACTIME"

We publish all our songs with J. H. REMICK. He publishes all his children in Detroit. He pays us four conts a copy on all our songs. We wouldn't want to pay him four cents a copy on all his children.

WE'RE GLAD WE'RE MARRIED

Sidon & Clifton Pantages Spokane
Ellaworth & Lindon Majestic Madison Wis
El Cota Colonial N Y
El Barto 2381 Hollywood Phila
Silwood Perry & Downing 924 Harlem Av Balto
Elona Pueblo Col
Emeral Connie 41 Holland Rd Brixton London
Emeral Connie 41 Holland Rd Brixton London
Emeral Connie 41 Holland Rd Brixton London

## ECKHOFF & GORDON

Agent, JAMES PLUMEETT. Long Acre Building, New York Oity.

Long Acre Building, New York Otty.

Emerson Nellie Bon Tone B R

Emerson Sue Empire B R

Emerson Sue Empire B R

Emerson Sue Empire B R

Emmertd Gracie G O H Syracuse

Emmett Gracie G O H Syracuse

Emmett & Lower 419 Pine Darby Pa

Empire Comedy Four Colleum London Eng

Emglebreth G W 2013 Highland Av Cincinnati

Englah Lillian Oh Yon Woman B R

Ernests Joe Mardi Gras Beauties B R

Ernest Joe Mardi Gras Beauties B R

Ernest Bent A Shootover Inn Hamilton City Cal

Erninger Mabelle E 216 S Central Av Chicage

Espe Leonard & Louie Grand Fargo N D

Evellen D Ellis Nowlin Circus

Everett Rnth Brigadiers B R

Evans & Lloyd 923 E 12 Brocklyn

Fagan James Imperial B B
Fairchilds Mr & Mrs 1321 Vernon Harrisburg Pa
Fairado Jos Oh You Woman B B
Fails Billy A 46 Allen Rochester
Fautas Two 211 E 14 N Y
Fay Coley & Fay Orpheum Oakland
Faye Elsie Majestic Des Moines
Felaman & Arthur 2144 W 20 Chicago
Feuner & Lawrence 623 Ferry Av Camden N J
Ferreil Bros Columbia Cincinnati
Felber Jesse Mardi Gras Beanties B R
Ferguson Dave Miss New York Jr B B

## **FARREL-TAYLOR TRIO**

Finniest Blackface Act in Vaudeville.
This week (Dec. 20), Hammerstein's, New York.

This week (Dec. 20), Hammerstein's, New Your Serguson Frank 489 E 48 Chicago Fern Ray Grand Portlaud Fern & Mack Richmond Htl Chicago Ferrard Grace 2716 Warsaw Av Chicago Ferrard Grace 2716 Warsaw Av Chicago Ferry Wm Bennett's Hamilton Can Fiddler & Shelton Majestic Madison Wis Fidd Rros 217½ 7 N Y Fields Joe College Girls B R Fleida & Hanson Richmond Stapleton S I Flak Henry Miner's Americans B B Flater Carmen Hastings B R Fisher Carmen Hastings B R Fisher Mr & Mrs Proctor's Newark Fitsgerald & Quinn Bowery Burlesquers B E Flatico Aifred Jay Powell & Cohan Co Indef Fletcher & La Piere 83 Randell Pl Sau Francis, Flick Joe Brigadiers B R Horde Nellie Frivolities of 1919 B R

THE COMING YOUNG STAR.

# EARL FLYNN A decided hit with "Houey Babe." Who said "Yankee Prince." Minneapolis "Tribune"—"As good as Cohan."

Minnespellis "Tribune"—"As good as Coh
Flower Dick J 1553 Bway N Y
Ford & Wesley 120 E 122 N Y
Ford & Wesley 120 E 122 N Y
Ford & Miller 26 Brayton Buffalo
Foster Geo A 2515 E 11 Kanasa City
Foster Billy Casino Girls B R
Fountain Azales Empire B R
Fountain Azales Empire B R
Fowler Almeda Reeves' Besuty Show B R
Fox & Svans Girl Question Co
Fox Florence 172 Filmore Bochester
Fox Harry & Millerahlp Sis Orpheum 'Frisc
Foy Margaret Academy Suffolk Va Indef
Foyer Eddie 2148 Steam Rd Cleveland
Francis Williard 130 W 62 N Y O
Fruciacos Two Bytnes' 8 Bells Co Indef
Fredericks Musical Froctor's Newark N J
French Henri Gerard Htl N Y O
Freueman Bros Rents-Bautley B R
Friendly & Jordan B'way Middletown O
Frey Twins Co (c/o Frey Eve Poot Chicago
Friend & Downing 548 W 138 N Y O
Frybel & Rage 514 W 23 N Y O
Frybel & Rage 514 W 23 N Y O
Frybel & Rage 514 W 23 N Y O
Frybel & Grayton Bon Tons B R
Fullette Gertle Avenue Girls B B

Fulton 1814 Bienville New Orleans Furman Radie 1 Tottenham Court E4 Lendon Eng

Gaffney Sisters 1407 W Madison Chicago
Galles Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gallegber Ed F Los Augeles Los Angeles
Gardner & Golder Grand Victoria B O
Garduer West & Sunshine 24 Elm Everett Mass
Gardner Georgia & Co 4646 Kenmore Av Chicago
Gardner Gozar 776 Sth av N Y
Gardner Baukin & Griffiu Majestic Seattle

## GALETTI'S BABOONS

DEC. 27, PROCTOR'S, NEWARK.

Garmon Marion Hathaway's New Bedford
Garsa Joe G O H Pneblo
Gath Karl & Emma Majestic Houston
Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17th Detroit
Gelger & Walters 1274 N W 76 Cleveland
Gennaro John Majestic Cedar Rapids
Georgia Campers Lynn Lynn Mass
Glbon Sidney C Jan 2 Orpheum Sait Lake
Glimore Mildred Wash Soc Girls B R
Gliroy Haynes & Montgomery Temple Ft Wayne
Glisaando Phil & Millie 2001 Madison Av N Y
Girard Marie 41 Howard Boston

## Garden City Trio En Ronte "EMPIRES." JAN. 8, BLOU, PHILADELPHIA.

Glenson Violet Crescent Homestesd Pa Glenton Dorothy Oh You Woman B R Glose Augusta G O H Syracuse

## GILROY, HAYNES and MONTGOMERY

week (Dec. 20), LYRIC, TERRE HAUTE.

Glover Edna May 223 W 44 N Y C
Godfrey Heudersou & Co 1583 Bway N Y
Godfrey Heudersou & Co 1583 Bway N Y
Goforth & Doyle 1929 Bway Brooklyn N Y
Goldie Jack Cracker Jacks B B
Goldie Boys 3 Majestic Butte
Goldiman Abe Centnry Girls B R
Goldie May Boys Bway Brooklyn N Y
Goldie Jack Cracker Jacks B B
Goldie May Boys 3 Majestic Butte
Goldman Abe Centnry Girls B R
Goldi-mith & Hoppe Grand Evansville Ind
Goodman H 760 E 165 N Y
Goolmans Musical Majestic Houston
Gordon Mar Reeves' Beanty Show B R
Gordon & Marx Temple Grand Rapids
Gordon & Marx Temple Grand Rapids
Gordon & Brennan Sam Devere's Show B B
Gordon & Brennan Sam Devere's Show B B
Godold Masie Aveeue Girls B R
Goyl Trio American New Orleans
Grabam & Fraley Rose Sydell B B
Graces Three 418 Grand Brooklyu
Grant Hasel Miss New York Jr B B
Grant Burt & Bertha 2905 Dearborn Chicage
Gray Henry Reeves' Beauty Show B B
Grand Brooklyu
Grant Hasel Miss New York Jr B B
Grand Brooklyu
Grant Hasel Miss New York Jr B B
Grand Brooklyu
Grant Hasel Miss New York Jr B B
Grand Brother Seattle
Gray Henry Reeves' Beauty Show B B
Gray & Graham Bou Ton B R
Greno Jaque Pantages St Joseph Mo
Griffiner Charille A Bnnch of Kids Co
Grimm & Satchell 255 Ridgewood Av Brooklya
Grossman Al 532 North Rochester N Y
Gobl Ed Bon Tons B R
Gny Bros 539 Liberty Springfeld Mass
Guyer & Valle 86 Carlingford West Green London

Hardings Three Norwich Conn
Hadley Mae E Tiger Lilies B R
Halperin Nan Majestic El Paso Indef
Halson Boys 21 E 98 N Y
Hall E Cisyton 96 Flushing Jamaica N Y
Hall & Pray Bennett Moniton Co Indef
Hsifman & Murphy 918 McKean Phila
Halvers P Barry Majestic Chicago

## LON HASCALL

Jack Singer's "Behman Show," DEC. 27, ALHAMBRA, CHICAGO

Jack Singer's "Behman Show,"
DEC. 37, ALHAMBRA, CHICAGO.

Hamilton Estella Lyric Terre Haute
Hamilton & Buckley Majestic Bucyrus O
Hampton & Buschet 164 Tuscalnom Cincinuati
Hampton Bonnie A Bunch of Kids Co
Hanner & Long 117 State No Vernon Iud
Hannon Jir George 141 Charing Cross Rd Lendon
Hannon Billy 1539 No Hamiln av Chleago
Hansone Scenic Waitham Mass
Harveourt Frank Cracker Jacks B R
Harvourt Frank Cracker Jacks B R
Harrou Index State State

Henshaw Harry Meulin Rouge B R Held Wilbur Sam Devere's Show B R Heury Jack 41 Lisle Leicester Sq Lond

# HEIM CHILDREN

Heury & Young 270 W 39 N Y
Herbert Broa Three 235 E 24 N Y
Herbert Majestic Butte
Herbert Bert Hart's Batthing Girls Co
Herbert Will F Fay Foster B R
Hershey De Rue Bros Minstrels
Herx George Imperial B R
Herman Adelaide Glisey Htl N Y
Heim Children Garrick Wilmington Dei
Heverly Great 201 Deamond 8ayre Pa
Hickman & Wills Pearl River N Y
Hill Cherry & Hill 'Dol's Scranton
Hill & Ackerman Fay Foster Co B R
Hill & Willaker Argyle Birkenbead Eng
Hillebrand & De Long 1553 Bway N Y
Hill Cherry & Hill 'Dol's Scranton
Hill & Ackerman Fay Foster Co B R
Hill & Wiltaker Argyle Birkenbead Eng
Hillebrand & De Long 1553 Bway N Y
Hillman Geo Majestic Galveston
Hillipers Three Grand Columbia S C
Hillian Geo Majestic Galveston
Hillipers Three Grand Columbia S C
Hollow Holet, Imperial B R
Hodges & Darrell 1404 Natalle Av E St Lonis
Hodges Musical Jeffers Sagina Av E St Lonis
Hodges Musical Jeffers Sagina Mich
Hoey Lovid Revves' Beauty Show B R
Hollman Harry Lyric Minneapolis
Holden & Harron Robies Knickerbockers B E
Hollyday Dick N Y Hippo Indet
Holmes Ben Box 891 Richmond Ve
Holl Alf al Lisle London W Eng
Holl Alf al Lisle London W Eng
Hope Irma On Yon Woman B E
Horton & La Triska Kelth's Lewiston Me
Hotsling Edward 557 No Division Grand Rapids
Hoover Lillian Byrnes B Belis Co
Houston Frits Hyan Family Lafayette Ind
Howard Brom Majestic Tynost Kansas City
Howell George Miner's Americans B R
Hougel & Quinn 536 Rash Chicago
Hughes Masical Trio Bijou Decatur III
Hulbert & De Long 2724 Gladys Av Chicage
Huuter Ettel 4029 Troost Kansas City
Hurley Frank J 152 Magnolia av Elisabeth N J
Hurst Minola Cardinal Basel Suisse Ger
Hyatt Larry H 1612 W Lauvale Baltimore
Hyands Three 23 Cherry Danbury Couu
Hymer & Kent Orphenm Los Angeles

Ingrams Two 818½, Savoy Boorn Ia loisen Sisters 242 W 48 N Y C Ireland Fred Dainty Duchess B B Irwin Flo Somerset Hti N Y Irving Pesrl Indian Lane Cantou Msss Italia 820 Dawson Brooklyu

Jacksou Arthur P Spa Pittsfield Mass Iudef Jacobs & Sardell Pantages Portland Jansen Chas Bowery B R Jarrell & Co Arch Chicago Jeanette Baby 430 Brooklyn Jenninga Jewell & Barlows Orpheum Lima O Jerge Aleene & Hamilton 892 Mass Av Buffalo Jewell & Barlows 8302 Arlington Av St Louis Jopsy Lydl Oh You Woman B B Johnsou & Pelham Casino Nice France Johnson Clarence Jan 3 Hippo Preston Eng Johnson Musical Orpheum Memphis Johnson & Mercer 612 Joplin Mo Jones Grants & Jones K & P 5th Av N Y Jones Maude 471 Lenox Av N Y Y Nones & Deely Poli's Hartford Jones & Whitchead Sa Boyden Newark N J Jones Maude 470 Lenox Av N Y Jones Bobble A Banch of Kids Co Jorden Alice Reeves' Beanty Show B R Joy Allie Bon Tons B R Julian & Dyer Crystal Manitowoc Wis

T

Kalma & La Farlon 1337 E 111 N E Clevelaud Karrell 112 5 Av Chicago Kaufmau & Sawtelle Moulin Rouge B B Kaufman & Kenilworth Majestic Houston Kaufman & Kenilworth Majestic Houston Kaufman Reba & Ines Apollo Berlin Ger Keegan & Mack 1533 Bdway N Y Keeley Bros Wintergarden Berlin Ger Keefa Zena Orpheum Champagne Hi Kendall & Mar Salie National Htl Chicage Kenna Chas Orpheum Minneapolis Kenton Dorothy Empire Londou Eng Kelso & Leighton 1549 5 Av Troy N Y Kelly Waiter C Orpheum Lincoln Neb Kelty & Kent 139 W 47 N Y Keeley Lillian Fashion Plates B B Keth Engene Poli's Scranton Keith Eugene Poli's Scranton Keith & De Mont Family Shsmokin Pa

## MIGNONETTE KOKIN

DEC. 27, PROCTOR'S, NEWARK.

Keller Jessie Columbia Girls Co B R Kennedy Mstt Sam Devere's Show B R Kennedy & Lee Hippo Charleston W Va

The Chas. K. Harris Courier

23

## MINNIE HOFFMAN

## "SCUSE ME TO-DAY" "WAS I A FOOL?"

AT THE MAJESTIC, NEW YORK. THIS WEEK.

CHAS. K. HARRIS.

\$1 WEST \$1st ST., NEW YORK.

MEYER COHEN, Manager,

Chicago, Grand Opera House Bldg.

King & Thompson Sisters Commercial Htl Chicage
King Alice M Tiger Lillies B B
Kingsburys The 1853 Bway N Y
Kinnehew & Kiara Utica N Y
Kiraifo Bros Broadway Oakland
Kirk H Arthur Hippo Zanesville O
Klein Ott Bros & Nicholson Ross Sydell B B
Kinight Bros & Sawtelle 4450 Sheridau Rd Chicage
Knight Harlan E & Co Empire Pittsfield Mass

## 4 KONERZ BROS.

DIABOLO EXPERTS. Week Dec. 27, GREENPOINT, BROOKLYN.

Kielu George Hastings B R
Kramer Brnuo Trio 104 E 14 N Y
Kraton John Jan 3 Rippo Preston Eng
Kratons The 418 Strand London Eng
Kratusch Feitz Miner's Americans B R
Kurtis Bnsee & Dogs Hub Boston
Kuryllo Edward J Poste Retante Warsaw Russis

I.

Lake Jobu J Dainty Duchess Co B B
Lanigon Joe 102 So 51 Phila
Lancaster Mr & Mrs Tom New Castle Del
Lancaster & Militer Family Des Moines
Langweed Sisters Phebox vs
Lane & O'Donnell Chane's Wash
Lane Eddie 305 E 73 N Y
Lampe Otto W Joshua Simpkina Co Indef
Lang Agnee care Geary Aimorca Mescow Sydney
Langdons The 170 6 A V Milwaukee
Langill Judsou Privolities of 1919 B
Lansions The 170 6 A V Milwaukee
Langill Judsou Privolities of 1919 B
Lansions The 120 No Bway Baltimore
La Belle Fronpe Daiuty Duchess B B
Lansions The 210 No Bway Baltimore
La Peler Tronpe Daiuty Duchess B R
La Delles Four 123 2 Decatur Ind
La Flenr Joe 57 Hanover Providence
La Ford & Dunavent Royal Muncle Ind
La Hont 139 2 Av N Y C
La Marr Harry William The Hill Boston
La Mase Bros 274 Barbrey Brooklyn
La Mont Janet Wash Soc Olris B B
La Mont Harry La Station
La Nole Ed & Heien 34 Division troy N Y
La Kanh & Scottle 162 Griffith Johnstown
La Van Harry Irvolities of 1910 B R
La Mer Pau 77 Irvolities of 1910 B R
La Mer Pau 78 Honore Av Albany
La Tonr Irene 18 Burneth Newark N J
La Taska Fhil 135 W 22 Los Angeles
La Velle & Grant San Diego Cai
Larellas Ploerts Hippo N Y Indef
Larose & Lagusta 789 Ad 191
Laven & Gross Angelon Louisville
Lawred & Lillian 200 Unon Hackensack N J
Laven & Gross Angeson Louisville
Lawred Lillian 200 Unon Hackensack N J
Laven Frank 418 Strand London Eng
Level & Grant San Diego Cai
Lavellas Ploerts Hippo N Gar Baltimore
Le Clair Harry 245 W 134 N Y
Level & Grant San Delgo Cai
Lavellas Ploerts Hippo N Gar Baltimore
Le Clair Harry 245 W 134 N Y
Level & Honor Pentages Seattle
Le Vere Ethel Fashion Plates B R
Lee Minner Hers American B R
Lee Margaret Bon Tona B R
Lee Margaret Bon Tona B R
Lee Margaret Hon Tona B R
Lee M

## M. STRASSMAN

Attorney, 858 Broadway, New York.

## WEIGHING LESS AND WEARING

Than any of the heavy old-fashloned canvas covered wood trunks has given the "BAL" FIRE TRUKES a permanent place in the lead. Wood trunks can never be manufactured to weigh as light as fibratunks, because they need too much iron, the and slats to strengthen their weaknesses and as ¾ in. of vulcanized fibre is as strong as ¾ in. of wood, there is no hope for wood in a strength competition. Wood is ancient. Fibre is modern. Which are you?

WILLIAM BAL, Inc.

SEND FOR CATALOGUE V. BUILDERS OF 210 West 42nd Street, New York

Leonard Chas F 1600 No 8 Phila
Leonard Eddle Majestic 8t Louis
Leonard & Drake 1099 Park Pl Brooklyn
Leonard & Philips Globe Claveland
Leonard Ruby Cracker Jacks B R
Les Jundts 3 National San Francisco
Lesile Best Orpheum Kansas City
Leslie Basel Cherry Blossoma B B
Lester & Kellett 818 Fairmont av Jersey City
Lester Wm Brigadlers B R
Levit & Falls 412 Cedar Syracuse
Levios The Pantages Pueblo
Lewis & Chapin Airdome Chattanooga
Lewis Chapin Airdome Chattanooga
Lewis Chapin Airdome Chattanooga
Lewis Andy Mardi Gras Beauties B R
Lewis Maiter & Co 677 Wash Brookline Mass
Lewis Chas T Hammerstein's N Y
Lewis Harry Imperial B R

## BERT LESLIE

KING OF SLANG. DEC. 27. ORPHEUM, KANSAS CITY.

Lewin Lillie Knickerbocker B R
La Witt Ashmore & Co 112 5 Av Chicago
Linden May Florine College Giris B R
Linten Tom 1985 So I'enn Denner
Lissner Harry Hastings B R
Livingston Comedy Trio Elngling Bros C R
Loyd A Frank J J Jeffries Co Indef
Lockwood Monroe Americans B R
Logan Tim Knickerbocker B R
London's Four 201 No 3 Reading Pa
Lordin Oscar K & P 5th Av N Y

## **NELLIE LYTTON**

"CHANGE ARTISTE AND MINIO."

Have you seen my "Kid?"

Open for clubs. 486 West End Ave., New York
City. "Phone, \$400 Riverside.

Lowell Gardner Yales Devil Auction Co Lower F Edward Hastings B B

## **LUTZ BROS.**

Direction PAT CASEY

Lroch Family Hippo N Y Indef Luce & Luce 925 N Bond Palla Luttinger-Lucas 536 Valeixia San Francisco Lynn Roy Box 62 Jefferson City Tuna

Mab & Weis 231 So 52 Phila
Mack Floyd 216 8 Central Av Chicago
Mack Wilbur Haymarket Chicago
Mackey Frank Columbia B B
Mackar Two Lady Brecaneers B R
MacLarens Five Colonial Lawrence Mass
MacRae & Lovering Lyric Dayton O
Maddox Richard C Candy Kids Co
Makarenko Troupe Cook's Rochester
Malecolm Emms & Peter Melcose Minn Indef
Malvern Troppe Garrick Stockton Cal
Mangreson Troppe Keith's Columbus O
Manhasert Comedy Four 250 W 22 N Y
Mankin Great Majestic Mobile Als
Mann Sam Tiegr Lilies B B
Manns Joe Reeves' Beanty Show B B
Manning Frank 550 Bedford Av Brooklyn
Mantells Mystic Maids Empire Spokane
Marto Trio 62 E S N Y
Manvro Vogeis Minstrels
Mario Trio 62 E S N Y
Marvro Vogeis Minstrels
Mario Emety Type 187 Hopkin Brooklyn
Marion Miss Wash Boc Gris B B
Marion Dave Dreamland B R
Marion Dave Dreamland B R
Marnello Marmints Hippo N Y Indef
Marsh & Middleton 19 Dyer Av Everett Mass
Martell W Brigadiers B R
Martell M Brigadiers B R
Martell W Brigadiers B R
Martell W Brigadiers B R
Martell M Brigadiers B R

## MARLO TRIO

JAN. 8, BENNETT'S, MONTREAL Exclusive direction, PAT CASEY.

Martinette & Sylvester Orpheum Lincoln Neb Mascot Horse Pensacola Fla Matthews & Ashley 308 W 42 N Y Manssey Wm Ob You Woman B R Mason Norlue Miner's Americans B R Mayer Roma Avenue Giris B R Mayer Roma Avenue Giris B R Mayne Elizabeth H. Lid Lifters B B McDowell John & Alice 627 6 Detroit McCane & Grant 636 Reston Pittsburg Melnotte Twins & Clay Smith Jan 8 Proctor's Newark McCane & Grant 636 Reaton Pittsburg
McCane & Grant 636 Reaton Pittsburg
Meinotte Twins & Clay Smith Jan 8 Proctor's
Newark
McInerney James Columbia B R
McAvoy Harry Brigadlers B R
McAvoy Dick & Alice 83 Ohars Av Toronto
McCabe Jack New Century Girls B R
McCann Gersidine & Co 700 Park Av Johnstown Pa
McGanty & Harris 521 Palmer Toledo
McCannell & Simpson Orpheum Sait Lake
McConnell & Simpson Orpheum Sait Lake
McConnell & Simpson Orpheum Sait Lake
McConnell Michael Oh You Woman B R
McCree Davenport Troupe Ringling Bros C R
McGuer Jon B Al Fields' Minstrels
McGuire Tutz Majestic Galveston
McGuire Tutz Majestic Galveston
McGuire Tutz Majestic Galveston
McGuer Gom Empire B R
McWaters & Trson 471 60 Brooklyn
Meiody Lane Girls Orpheum Mobile Ala
Meirone & Ingram Cooper Mt Vernon O
Mendel 15 Adam Strand London
Mendel 15 Adam Strand London
Menerellit Slaters 146 W 68 N Y
Merrick Thos Imperial B R Merriman Sisters Marathon Girls B B Merritt Hai Bijou Flint Mich Methren Sisters Lillian Detroit Minn Miles P W Dainty Duchees B B Middleton Gladys Orpheum Savannah Ga Milam & Du Bois Palace Etl Chicago Indof

MILLS and MOULTON

In "A Trial Performance."

Miller Ford 28 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Oiney Providence
Miller Helen Froitcome Lambe B B
Miller & Weston Majestic Des Moines
Miller Frank Oh You Woman B B
Miller Frank Oh Fou Morning Noon & Night B B
Miller Four Morning Noon & Night B B
Mints & Palmer 1805 No Phila
Milkel Hunt & Miller 108 14 Cincinnati
Moll Rudy Knickerbocker B B
Montague Mona P O Box 207 Trolumne Oal
Montague Harry Fashion Plates B R
Montague's Cockatoos Bijon Oshkosh Wla
Mooney A Holbeln Halifax Eng
Montgomery 10 Thompson Av Gloversville N Y
Montgomery & Hestey Sis 2610 W 17 Coney Island
Mora & Wiser Palast Leipsig Germany
Moore Eddel Imperial B B
Moore Miss Brigadiers B R
Moree Mabel V 15 Charles Lynn Mass

## PAULINE MORAN

To all artists playing Orpheum, Omaha, stop at The Absaraisa, 514 W. 20th St., one of the most delightful weeks on tonr. Some class to her chicken dinners, and ch! those home made pies.

Morgan King & Thompson Sis 603 E 41 Chicage Morgan Lou Fashion Plates B B Morton Ed Poil's Hartford Morton Paul Rathakeller Jacksonville Indet Morton Paul Rathakeller Jacksonville Indet Montambo & Bartelli Majestic Madison Wis Morris & Morton Los Angeles Los Angeles Morris Edwin Reeves' Beauty Show B B Morsis & Daly Sam Devere B R Mosarts Fred & Eva G O H Pueblo Maller Maud 601 W 151 N Y Mulvey Ben L Columbia St Lonis Murphy & Willard Metropolitan Oklahoma City Okia Murray & Mack Orobeum Omaha

Okia
Murray & Mack Orpheum Omaha
Murray & Mack Orpheum Omaha
Murray Bill L Al Reeves' Beanty Show B R
Murray & Alvin Great Alhini Co
Murray Elisabeth M Kelth'a Utica
Musketeers Three Tiger Lilles B B
My Fancy 12 Adam Strand London
Myers & Mac Bryde 162 6 Av Troy N Y

Otto Bros 1558 Bway N Y Owen Dorothy Mae Wichlia Faila Tex

Paime Eather Mile 121 E 46 Chicage
Panter Jeweil P Orpheum Seattle
Pantear Willy Orpheum Seattle
Paradla Billy C N I Htt L'Assomption P Q Can
Parvia Geo W Princess Youngstown O
Parshley 24 E 41 N Y
Pasco Dick Ellis Nowlin Ctreus
Pastor & Merle Hartford Hti Chicage

## **PASQUALINA** (DEVOE) "The Flower of Italy"

l'atterson Al Tiger Lilies B R
Paull & Rybolda 359 County New Bedford
Panline Dansville N Y
Pearson & Gardeid 25 W 65 N Y
Pearl Katherine & Violet Wine Women & 5 B R
Pederson Bros 635 Greenbush Milwaukee
Pepper Twins Majestic Rochester
Pealson Gilbert Cracker Jacks B R
Paulinetti & Piquo 4324 Wainut Phila
Pealson Goldie & Lee Cracker Jacks B R
Peilos The 161 Westminster Av Atlantic City
Pietter Joe Apollo Wheeling W Va
Pearre Blaters Three 725 Lane Seattle ,
Peerdval Waiter C 1658 Bway N Y
Peres Six Hippo N Y Indef
Perry Frank L 747 Buchannan Minneapolis
Pero & Wilson 317 E Temple Wash C H Ohlo
Pieter the Great Brockton Mass
Phillips Harry Fashion Piates B R
Phillips Samuel 316 Classon Av Brooklyn

THE SCIENTIFIC SENSATION WILLIAM MORRIS CIRCUIT.

Phillips Mondane Met Okiahoma City Okia Piano Four 100 Morningside Av W N Y C Piccola Midgeta 418 Strand W O London Eng Pike Lester Mardi Gras Beautles B R Pike & Calame 973 Amsterdam Av N Y

## NOTICE FOR ROUTES

Until further notice all routes for the ensuing week must reach the New York office of VARIETY by Tuesday at noon, to ensure publication in the current issue.

Neary & Kilter 457 E Main Bridgeport National Four Jersey Lilies B R Nasarro Nat & Co 226 Lombard Phila

## JOHN NEFF AND CARRIE STARR

Nelson J W Miss New York Jr B R
Nelson Chester Americans B B
Nelson Chester Americans B B
Nelson Bert A 1942 N Humboldt Chieago
Nelson John Dainty Duchess B R
Nelson Fank Dainty Duchess B R
Nelson Edw I, Oh Yon Woman B R
Nichols Nelson & Nichols Orpheum Canton O
Nifty Girls Three Bijou Bay City Mich
Neoman George Majestic E St Louis
Neuss & Eldred Majestic Cedar Rapids
Newell & Niblo Hathaway's New Bedford
Newman Harry 1553 Bway N Y C
Noble & Brooks Galety Toronto
Noisn Tom Empire B R
Nonette Jsn 9 Orpheum Omah
Norlses The 217 W 35 N Y
Noss Bertha 172 W 77 N Y
Noss Bertha 172 W 77 N Y
Norton C Porter 6342 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Ovralk Eddie 508 Frospect Av Brenx N Y
Nosses Musical Shen's Toronto
Nugent J C & Co Bennett's Ottswa

O'Brien J Miss New York Jr B B
Odeli & Kinley 1534 Bway N Y
Odeli & Gilmore 1145 Mouroe Chicago
Ochrlein Joseph Colombia B R
Okabe Family 29 Charing Cross Rd Londos
Olimatead Jessie Colombia B B
Oniaw Gus 418 Strand London
O'Neill Rary B 328 22 Av Milwaukee
O'Neil Jas Empire B R
O'Neill Jarny Empire B R
O'Neill Intery Empire B R
O'Neill Trio Majestic Johnstown Pa
O'Neill A Regenery 592 Warren Bridgeport
O'Neill Trio 592 Warren Bridg

Piroscoffis Family Cracker Jacks B R
Plsano Fred A 86 West Gloversville N Y
Plunkett & Ritter 19 Bilierica Boston
Polisrd Gene Colombia Girls B R
Potter & Harris Majestle Houston
Potts Ernie & Mildred 701 B 6 Minneapolis
Potts Bros & Co Greenpoint Brooklyn
Powell Eddie 2314 Chelsea Kansas City Mo
Powers Mas Reeves' Benuty Show B R
Prices Joily 10 Porter Boston
Primrose & Polibof Avenue Girls B R
Primose Four Pueblo Col
Prince Histry Knickerbooker B R Frinrose Four Pueblo Col Prince Histry Knickerbocker B R Proctor Sisters 1112 Halsey Brooklyn I'ucks Two Poll's Bridgeport Purvis Jimmy New Century Giris B R

Quigg & Nickerson Frolicsome Lambs B R Quinn Mattle 586 Rush Chicago

.

Ramsey & Weis Empire Brattleboro Vt Ranney Adele Sam Devere Show B R Rastus & Banks Palace Perth Scot

## THE RACKETTS

"BOD FITZSIMMONS IN EVENING DRESS."
DEC. 27, GRAND OPERA HOUSE, ST. LOUIS,
Direction, PAT CASEY.

Ranf Claude 4035 Robey Chicago
Ray & Nice G O H Syracuse
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R
Raymond Lillian Knickerbocker B R
Raymond Clara Imperial B R
Raymond Alice Empire Bradford Eng
Raymond Alice Empire Bradford Eng
Raymond Alice Empire Bradford Eng
Raymond Guy Bon Ton B R
Readong Sellis Nowill Circus
Reaves Roe 1553 Bway N Y
Reded & Hadiey Tiger Lilles B R
Redford & Winchester Bennett's Hamilton
Redway Tom 141 Inspector Montreal
Reed Ac Earl Boyal San Antonio Tex
Reed Charl Boyal San Antonio Tex
Reed John P Majestic Cedar Rapids Ia
Reed Bros Orpheum Minnespolis
Reid Pearl Columbia B R
Richardson Three Majestic Galveston Tex
Reed Chas E Tiger Lilles B R
Reeves Al Reeves' Beauty Show B R
Iteffkin Joe Family Clinton Ia
Reid Jack Clarka Runaway Girls B B
Reinfields Minstrels San Carlos Key West Fia
Regal Trio 116 W Wash Pl N Y
Remington Mayme Hil Gerard N Y

Reno Deli Theatorium Ft William Can Renahaw Bert 737 Aidine Av Chicago Raynolda Abe Miss New York Jr B R Reynolda & Donegan Orpheum Mineapolis Rianos Four Leith's Providence Rice Frank & True 706 80 48 Av Chicago Rich & Bich 211 W 48 N Y Richard Bres 917 Bway N Y Richard Bres 917 Bway N Y Richards Sadle Moulin Rouge B R Richmond Lamar Tacoma Wash

## **ALICE RUBINSON**

With a twinkle in her eye and a tingle in her voice Address VARIETY, Chicago.

Riggs Charlie Bon Tons B R
Ring & Beil Metropolitan Minstrels Indef
Ritchle Gertte 213 Grey Buffelo
Robinson Billy C Reevee' Beauty Shew B B
Robbinson Billy C Reevee' Beauty Shew B B
Robbinson Billy C Reevee' Beauty Shew B B
Robinson Buspene Colonial N Y
Robinson Buspene Colonial N Y
Robinson Buspene Colonial N
Roceona Sunanna Empire Harrisburg Pa
Rock & Rol (1010 Indiana Av Chicago
Rodgera & St Clair Majestic Evansville Ind
Roceiker Edward Dainty Duchess R
Rodgera & St Clair Majestic Evansville Ind
Roceiker Edward Dainty Duchess R
Rodgera & St Clair Majestic Evansville Ind
Roceiker Edward Dainty Duchess R
Rosse Clarina 6025 47 Brocklyn
Rosse Clarina 6025 47 Brocklyn
Rosse Fred Bon Tona B II
Rosse Fred Bon Tona
Ros

Sabel Josephine Palace London Eng Sale Chick (rpheum Harrisburg

## MARIE SABOTT

'COLUMBIA BURLESQUERS'' (See Burl. Routes)

Salmo Juno Battenberg Lelpzic Ger Sampson & Douglas Fantages Seattle indef Sanders & La Mar 1827 5 Av N Y Sandersons Co 989 Salem Malden Mass Sanford & Darlington 9900 Pengrove Phila Scanion W J 182 17 Detroit Scanion George College Girls B B Scarlet & Scarlet 918 Longwood Av N Y

## SCHRODE and MULVEY

Week Dec. 27, COLUMBIA, CINCINNATI, Personal direction of Mr. Pat Casey and Miss Jenie Jacobs.

Personal direction of Mr. Pat Casey and Miss Jenie Jacoba.

Schilling Wm 283 5 Av Brooklyn Sawyer Harry Clinton Mardi Gras Beauties B B Semon Chas F Orpheum Lincoln Neb Seymour Slaters 2425 N Napa Phila Shean Lotu L Los Angeles Los Angeles Sheidon Viola Hastings B R Sherlock & Van Dalie 514 W 135 N Y Sherlock & Van Dalie 514 W 135 N Y Sherlock & Holmes 1685 Ellis San Francisce Shuhert Musical Four Bowery B R Siddons & Earle 2515 So Adler Phila Siddelis Tom & Co 4313 Wentworth Av Chicage Sidman Sam Oh You Woman B R Siddelis Toupe Winter Circus Chattanooga Simms & Co Williard Colonial N Y Slater & Finch in N & Vincenney Ind Small Sloane & Sherldan Pantages Calgary Can Smith Allen 1243 Jefferson Av Brooklyn Smith & Arado Bijou Decatur III Smith Bill Hastings B R Smith Larry Wash Soc Girla B R Solar Willie 1553 Rwy N Y Soncras & Storke Elks Club Duluth Minn Soncrat Bro 22 Greenwood Av Detroit Spaulding & Dispecs Jan 1 Majestic Denver Spencer Billy There Lilles B R Spissell Bros & Co I foll's Worcester Sprayue & Dixon Bell Newport News Va Sprague & Dixon Bell Newport News

## THE CONTINENTAL WAITER, SPISSELL

BROS & CO. DEC. 27, POLI'S, WORCESTER.

St Clair Minnle 140 So 11 Phila
St Onge Fred & Co Scala Antwerp Eng
Risdium Trio 223 Scott San Francisco
Stafford & Stone 624 W 139 N Y
Stappooles Four 1553 Bway N Y
Stappooles Four 1553 Bway N Y
Stanley Vincent F Oh Yon Woman B R
Starr Mahei Aud Cincinnati
Steger Bessle Fifty Miles From Boston Co Indef
Steinert Thomas Trio 531 Lenox Av N Y
Stephens Paul O II Lewiston Me
Sterms Al 163 W 24 N Y C
Stewart Harry Marks Wash Soc Girls B R
Stevant Howard Knickerbocker B R
Stevens Lillian Sam Devere's B R
Stevens Lillian Sam Devere's B R
Stevens Geo Dainty Duchess B B
Stevens Geo Dainty Duchess B B
Stevens Paul 323 W 28 N Y
Stoddards Musical Empire Paterson
Stone Jumping Great 250 Rajbb Brooklyn
Stone Jumping Great 250 Rajbb Brooklyn
Stone Jumping Great 250 Rajbb Brooklyn
Stone Wisard Olympia Liverpool Eng
Stnart & Keeley 2305 Brookside Av Indianapolis

### PLACES STOP TO

## NEARLY ALL THE GOOD ARTISTS ARE HERE—JOIN THEM

SPECIAL RATES TO

**PROFESSIONALS** 



J. K. SEBREE, ROY S. SEBREE, Gen. Manager

LOUIS A. JUNG,
Asst. Manager

DINE IN OUR BEAUTIFUL RESTAURANTS

POPULAR PRICES.

SERVICE AND FOOD THE BEST.

Stabblefield Trio 5808 Maple Av St Louis St Elmo Leo 2064 Sutter San Francisco Sugimoto Troupe 7300 S Sangamon Chicago

SULLY AND HUSSEY 'The Messenger Boy and the Sportsman.''
20, Monroe Theatre, Chicago. Dec. 20,

Summers Claude R 1553 Bway N Y Sunbeams Three Avenue Ciris H R Surasall & Razall Grand Indianapolis Sutton & Sutton Elks Pine Bluffs Ark Swain & Ostman Vans Minstrels

Taylor Carey E Caslno Louisville Indef Taylor Mae Colonial Wash D C

### SILENT TAIT

AND AMEE.
European Eccentric Novelty Act.
DEC. 20, AMERICAN, NEWARK.

Taylor Fred Brigadiers B R Tempest Sunshine Orpheum Salt Lake Temple Quartette Trent Trenton N J

## TAMBO AND TAMBO

Double Tambourine Spinners.
Dec. 1-15, Scala-Theatre, Den-Haag, Holland.
Sail December 23, on R. M. S. Adriatic.

Temple & O'Brien 16 W Duluth Minn Terriil Frank & Fred 16 W 2 Duluth Minn Those Three 223 Scott San Francisco

## **EVA TAYLOR**

AND HER COMPANY. DEC. 27, ORPHEUM, OAKLAND, CAL.

DEC. 87, ORPHEUM, OAKLAND, CAL.

Terry Twins 167 Dearborn Chicago
Theleros Hippo N Y Indef
Thatcher Fanny Dainty Duchess B R
Thurston Lyceum Cleveland
Thompson Ray Mrs Hippo N Y Indef
Thompson Ray Mrs Hippo N Y Indef
Thompson Ray Mrs Hippo N Y Indef
Thomdyke Lillian 246 W 88 N Y C
Thornton Geo A 385 Broome N Y
Thornes Mr & Mrs Harry 288 St Nicholas Av N Y
Thurston Geoge imperial B R
Tinker G L 776 8th Av N Y
Toncy & Norman Ellie Rosanoke Va
Tops Topsy & Tops Poli's Bridgeport
Towhey Trabnel A Bills Nowlin Circus
Travers Belle Trocadero Phila Indef
Tronbadours Three Victoris Wheeling W Va
Tucker Tillis Matinee Girl Co Indef
Tunis Fay Cherry Blossoms B R
Tweedley John 242 W 48 N Y
Tydeman & Dooley 121 Elm Camden N J

Usher Claude & Fannie Orpheum Seattle

aldare & Varno 193 Galena Aurora III
Valetta & Lamson 1329 St Clair Av Cleveland
Van Billy Greenpolut Brooklyn
Van Chas & Fauny Hammersteln's N Y
Van Hoven Majestle Beaumont Tex
Van Osten Eva Fashlon Plates B B
Von Seriey Sisters 436 E 138 N Y
Varde 270 W 39 N Y
Vardon Perry & Wilbur Empire London Eng
Varlety Comedy Trio 1515 Barth Av Indianapolis
Varsity Four Kansas City Mo
Vedder Lillie Innocent Maids B R
Vasco 41s Acre Lane London Eng

## CHAS. & FANNIE VAN

Assisted by CHAS. T. LEWIS.
"A CASE OF EMERGENCY."
DEC. 27, HAMMERSTEIN'S, NEW YORK.

Vass Victor V 25 Haskins Providence
Vedder Lillie Cracker Jacks B R
Veronica & Huri Fails Orpheum Spokane
Victorine Myrtle Bijon Bay City
Violetta Joliy 41 Leipzigeratr Berlin Ger
Virginla Florence Knickerbocker B R
Vivians Two Orpheum Easton Pa
Viola & Hro Otto 123 Montauk av Brooklyn
Veelker Mr & Mrs Frederic Orpheum Portland

# D'S FURNISHED

The Only Flats Catering Exclusively to Performers 754-756 5th AVENUE, Between 46th-47th STS. 776, 775, 785 5th AVE., Between 47th and 46th STS. HEADQUARTERS—7776 5th AVE., Between 47th and 46th STS.

'Phone 2411 Bryant.
ONE BLOCK TO TIMES SQUARE.
All baggage delivered free between the building, railroad stations and boat landings.

### HOTEL PLYMOUTH

38th STREET, BETWEEN 7th AND 8th AVENUES, N. Y. CITY NEW FIRE-PROOF BUILDING "NOTICE THE RATES." A STONE'S THROW FROM BROADWAY

"NOTICE THE RATES." A room by the day, with use of bath, \$1.00 and \$1.25, single; \$1.50 and \$1.75, double. 'No higher.' A room by the day, with private bathroom attached, \$1.50, single; \$2.00, double. 'No higher.' Rooms, with use of bath, from \$5.00 to \$8.00 per week, single; and from \$6.00 to \$9.00, double. 'No higher.' Rooms, with private bath attached, from \$8.50 to \$10.00 per week, single; and from \$9.50 to \$11.00, double. 'No higher.'

Every room has hot and cold running water, electric light and long distance telephone. Restaurant a la carte. Club Breakfasts.

BEST PLACE TO STOP AT
IN
NEW YORK CITY
"23 Seconds from Breadway."

## THE ST. KILDA

163 West 34th Street
Furnished Rooms only. Baths—Telephot
Electric Light. ('Phone \$448-Mnrray Hill.)

Torme Reasonable
Under management of PAULINE COOKE and
JENIE JACOBS.

## DROP IN 8 E E

## **JOE ADAMS**

COOLEST SPOT IN NEW YORK.

**West 44th Street** 

("23 Seconds from Broadway.") Everything that's nice to eat and drink.

## RUNYAN HOTEL

907 French St. ERIE, PA. Professional rates. One block from theatres

THE CENTRAL 79 221 W. 42d Street
NEW YORK
(Few Doors below Hammerstein's).
Large and small, well furnished rooms, with
board. Private Baths. First-class French and
German Cooking. Moderate terms.
TABLE D'HOTE DINNERS served in the ground
floor dining room. 38 CENTS.
'Phone 4698 Bryant. F. MOUREY.

T. SINNOTT, Manager

## We are at the old stand better than eve THE MILLER HOTEL

MISS EMMA WOOD, Mgr. H. C. MILLER, Prop. S. E. Cor. 10th and Race Sts., Philadelphia.

AMERICAN AND EUROPEAN PLAN,
"THE ACTORS HOME."

Cafe attached. Eaths and Steam Heat on all
hors. PROFESSIONAL RATES—37 double, \$8 single.

## WINCHESTER HOTEL

"THE ACTOR'S HOME."

## SAN FRANCISCO, CAL.

Rates—50c. to \$2.00 day. \$3.50 to \$8.00 week. 600 Rooms. Centrally located, near theatres. ROLKIN & SHARP, Props. CHAS. BUSBY, Mgr.

## WALDORF HOTEL

140.42 E. MADISON ST., CHICAGO (European), opposite La Salle Theatre. Steam Heat, Elevator, Electric Light. Rooms with Private Bath and Lavatory, Stationary Water. Local and Long Distance 'Phones in all rooms. Special rates to the profession. R. G. NEISS, Prop.

FLORENTINE TABLE D'HOTE, 155 W. 44th St., near Broadway, New York Dinner 65c., with wine. Weekly accommodation for the profess FIRST CLASS FURNISHED ROOMS

FURNISHED ROOMS REASONABLE, Near Times Square and Broadway.

242 W. 43rd ST., NEW YORK MRS. FAUST

# Ward Billy 199 Myrtle Av Brooklyn Ward Dorothy Miner's Americans B R Ward & Harrington 418 Strand London Eng

## WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN." DEC. 27, ORPHEUM, MEMPHIS. Direction PAT CASEY.

Waldren May Avenue Girls B R Wallace's Jack Cockstoos c o Parker Abiline Kan Walnelser Walter 1918 So J Bedford Ind Walthour Trio Orpheum Birmingham

Walker Nela Haymarket Chicago Walker Musical Acme Olympia Wash Walmidey Frank Empire B R Walsh Harry Hastings B R Waltzer Twins 654 So Main Akron O Ward Marty S Tiger Lilien B R Warren Bob 1308 So Carliale Phila

## WATSON AND LITTLE

"A MATRIMONIAL BARGAIN." UNITED TIME.

Watermelon Trust Sam Devero's Show B R Waters Tom Olympic Chicago Watkins William Big Review Co B R

When answering advertisements kindly mention VARIETY.

## YOSCARY HOUSE

Prop., F. GARGANI,

First Class Farnished Rooms.
Telephone, Bath, also room for practice, dance and music can be used free of charge. With board and without board. Dinner, \$0.40. Lunch, \$0.80.

244 W. 48d ST., NEW YORK Around the corner from Long Acre Bldg. Centrally located, near all theatres.

## When Playing MONTREAL Stop At SAVOY HOTEL

Where the profession is always made welcome. European plan. Rooms \$1.00 per day single, \$1.50 per day double. Heated. Baths free. Oate prices reasonable. VICTORIA ST., 1 block from Bennett's and Princess Theatre.

Bennett's and Frincess Theatre.

Watson Sammy 333 St Pauls Av Jersey City N J Weadick & La Due Grand Massillon O whob Funny Ellis Nowlin Circus Welch James A & Co 248 Fulton Buffalo Welch Lew & Co 101 E 95 N Y Wells R C 10 Warren Tottenham Ot Read Leaden Wels Lew Majestic Chicago Wentworth Vesta & Teddy Poll's Springfield Weston & Watson 141 W 116 N Y Welon Willie College Girls B R West Jno A & Co 50 W 68 N Y Wharton Nat Grand N Y O Wheelock & Hay Columbia St Louis Whitman Bros Grand Tacoma White Cora Empire B R West Jno A & Co 50 W 68 N Y Whitman Bros Grand Tacoma White Cora Empire B R William Bros Grand Tacoma White Cora Empire B R White Al Orpheum New Orleans White & Simmons Bennett's Hamilton Can Whitesdie Ethel Majestic Kaiamazoo Mich Whitney Tillie 36 Kane Buffalo Wild Jolly & Co Jan 3 Jeffers Saginsw Mich Williams & Segal Bohemian B R Williams & Weston Berenaders B R Williams & Weston Berenaders B R Williams & Watson Serenaders B R Williams & Mayer 1402 E 10 Indianapolis Williams & Sterling Commercial Hit Chicago Williams & Mayer 1402 E 10 Indianapolis Williams Erma Mardi Gras Beauties B R Williams Erma Mardi Gras Beauties B R Williams Gladys Big Review Co B R William May Jan 2 Orpheum Sait Lake Wills Nat G O H Syracuse Wilson & Pinkney 207 W 15 Kansas City

## JOHN W. WORLD

MINDELL KINGSTON WEEK DEC. 27, ORPHEUM, EVANSVILLE.

Wilson & Frasier Gem Wash C H Obio Wilson May Fashion Plates B R Wilson Bros Poll's Springfield



Wilson Geo X National San Francisco
Wilton Joe & Co 1129 Porter Phila
Winters Comedy Four 769 E 156 N Y O
Withrow & Glover 223 W 44 N Y C
Wixon & Kelly 30 Tecunseh Providence
Wolfe Walter Bon Tons B R
Woodman Harry Ellis Nowlin Circus
Woodman Harry Ellis Nowlin Circus
Wood & Woods Trio Continental Htl Chicage
Wood W S Bon Tons B R
Wooley Mark Knickerbocker B R
World & Kingston Orpheum Evanswille Ind
Worlthey Abbott & Minthorne Orpheum Savannah
Ga

Ga Wyckoff Fred Jan 3 Jefferson Saglnaw

Yackley & Bunnell Lancaster Pa Yule & Simpson Orpheum Kannass City Yaw Don Tin 119 E Madison Chicago Young & Young Orpheum Cleveland Young Olile & April 58 Chittenden Av Columbus 6

THE AMERICAN SELMA BRATE.

## OLLIE YOUNG and APRIL

BLIOU, DUBUQUE, DEC. 20.

Eam Trio Waverly Htl Jacksonville Indef Zanettas The Jan 2 Orpheum Sait Lake Zanetteliss The Empire Bursley Eng Zasel's Living Statese Imperial B & Zaseli Vernon & Co Scala Copenhagen Denm Zinnaman Geo Family Cinton Ia Zech & Zech & Franklyn York Pa Zimmer John Empire Hobokea Zimmerman Al Vanity Fair B & Zoeller Edward Mardi Gras Beautice B & Zolars Two Bijed Bay City Mich

## **BURLESQUE ROUTES**

Weeks Dec. 87 and Jan. 8. "L. O." indicates show is laying off.

Al Reevee Beanty Show Gayety St Louis 3 Ma-jestic Kansas City Americans 27-29 Gayety Scranton 30-1 Luserne Wilkes-Barre 3-5 Folly Paterson 6-8 Bon Ton Jersey City Avenne Girls Boyai Montreal 3 Star Toronto Sehman Show Alhambra Chicago 3 Euson's Chicago
Sig Beview Buckingham Louisville 8 People's
Cincinnati Sig Beview Buckingham Louisville 8 People's Clacinnati
Son Toss 27-29 Mohawk Schemectady 30-1 Empire Althany 3 Gayety Boston
Sobemians 27-29 Des Moines 30-1 St Joe 8 Century Kansas City
Sowery Buriesquers Corinthian Rochester 8-5 Mohawk Schemectady 6-8 Empire Albany
Srigadiers Star Toronto 3 Lafayette Buffalo
Sroadway Galety Girlis 27-29 Bon Ton Jersey
City 30-1 Folly Paterson 3 8th Ave N Y
Centnry Girls 27-29 Empire Schemectady 20-1
Gayety Albany 8 Royal Moutreal
Cherry Blossoms Lyceum Washington 8 Monumental Battimore
College Girls 27-29 Gayety Columbus 30-1 Apollo
Wheeling 3 Gayety Pittaburg
Columbia Buriesquers Gayety Pittaburg
Columbia Buriesquers Gayety Pittaburg
Columbia Buriesquers Gayety Pittaburg
Columbia Suriesquers Columbia 3 Garden
Lingfalo Child Columbia 20-1 Apollo
Columbia Buriesquers Gayety Pittaburg
Columbia Co

Columbia Burlesquers Gayety Pittaburg 3 Garden limfalo
Coay Corner Girls 27-29 Gayety Albany 30-1 Empire Schenectady 3-5 Bon Ton Jersey City 6-8 Folly Paterson
Cracker Jacks Metropolis N Y 3-5 Gilmore Springfeld 6-8 Empire Holyoke Lainty Duchess Garden Buffalo 3 Gayety Toronto Dreamlands Avenue Detroit 8 Folly Chicsgo Ducklings Academy Pittsburg 3 Lyceum Washington
Empire Burlesquers L O 3 Bijou Philadelphia
Fads & Follies Waldman's Newark 3 Gayety Hobokeo

boken Fashion Plates Empire Newark 3 L O 10 Trocadero Philadelphia
Fay Foster Star St Paul 3-5 Des Moines 6-8 St Joe
Follies of the Day Howard Boston 3 Columbia
Boston

Boston
Follics of Moulin Rouge Gayety Boston 8-5 Empire
Albany 6-8 Mohawk Schenectady
Frolicsome Laubs Empire Chicago 8 Star Mil-

waukes wauke wauke wauke wauke Giris from Happyland Gayety Bklyn 8 Canino Philadelphia Golden Crooks Murray Hill N Y 8 Gayety Phila-

delphia

Hasting's Show Gayety Philadelphia 8 Gayety Baltimore irwin's Big Show Music Hall N Y 8 Westminster

Providence irwin's Gibson Girls Gayety Hoboken 3 Music Hall N Y irwin's Majestics Westminster Providence 3 Metropolis N Y

ropolis N Y Imperials Trocadero Philadelphia 3.5 Gayety Scranton 6-8 Luserne Wilkes-Barre Jersey Lillies Star & Garter Chicago 8 Standard Cincianati

Jardin de Paris Lafayette Buffalo 8 Avenne Detrolt

trolt
Jolly Girls 27-29 Luserne Wilkes-Barre 30-1 Gayety
Scranton 8-5. Gayety Albany 6-8 Empire Schen-

ectady

ectady

Eelles 27-29 Folly Paterson 80-1 Bon

Ton Jersey City 3 Howard Boston

Knickerbockers Gsyety Louisville 3 Gayety St

Louis Louis Louis IIIe 3 Gayety St Louis Lid Lifters Casino Phila 3 Waldman's Newark Lady Buccaneers Bowery N Y 3 Empire Newark Marsthon Giris Gayety Washington 3-5 Apolio Wheeling 6-8 Gayety Columbus Mardi Gras Beauties Euson's Chicago 3 Empire Cieveland

Masqueraders Gayety Minneapolis 3 Gayety Milwaukee

Masqueraders Gayety Minneapolis 3 Gayety Minwaukee
Merry Maidens Columbia Boston 3-5 Empire Bchensectagy 6-8 Gayety Albany
Merry Whirl Empire Toledo 3 Gayety Detroit
Miss New York Jr Empire Minneapolis 3 Buckingham Lonisville
Morning Noon & Night Monumental Baitimore 3
Trocadero Phila
Moulin Rouge Bljou Phila 3-5 Luserne WilkesBarre 6-8 Gayety Scranton
Pat White's Galety Girls Standard St Louis 3
Empire Indisnapolis
Parlsian Widows Gayety Baltimore 3 Gayety
Washington
Queen of the Jardin de Parls 27-29 Empire Albany
30-1 Mohawk Schenectady
Rents Sautley Star Bklyn 3 Gayety Bklyn
Rialto Rounders Gayety Detroit 3 Star & Garter
Chicago

Chicago
Rice & Barton Gayety Omaha 3 Gayety Minneapolis
Rose Hill Gayety William

spoils
Rose Hill Gayety Milwaukee 3 Alhambra Chicago
Rose Sydell Empire Cleveland 3-5 Gayety Columbus 6-8 Apollo Wheeling
Runaway Girls Majestic Kansas City 3 Gayety

Omaha
Sam Devere People's Cincinnati 3 Empire Chicago
Sam T Jack'a Star Milwaukee 3 Dewey Minnespolla

Scribner's Oh You Woman 27-29 Gilmore Spring-Seld 30-1 Empire Holyoke 3 Murray Hill N Y Serenaders Olympie N Y 3 Star Bklyn Star & Gerter 27-29 Apollo Wheeling 30-1 Gayety Columbus 3 Empire Toledo Star Show Giris Casino Bklyn 3 Empire Bklyn Town Talk Folly Chicago 3 L O 10 Star Gloveland Tiger Lillies Centrry Kansas City 3 Standard St Louis

Louis
Trocaderos Standard Cincinnati 3 Gayety Louisville
Umpire Show Empire Bklyn 3 Bowery N Y
Vanity Fair Gayety Toronto 8 Corinthian Roches-

ter Washington Society Girls 8th Ave N Y 8 Casino Bklyn Watson's Burlesquers Star Cleveland 8 Academy

Watson's Buriesquers Star Cleveland 3 Acasemy Pittsburg Wine Woman & Song Dewey Minneapolis 8 Star St Paul Yankee Doodle Girls L O 3 Star Cleveland 10 Academy Pittsburg

## LETTERS

Where C follows name, letter is in Chicago. Where S F follows, letter is at San Fran-

cisco.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for one month.
P following name indicates postal.

Ashley Edgar
Augers The
Adams Mabelle
Ainaley Jesephine
Anderson Fred
Armstrong B K
Allen Dwight (O)
Ashley Herbert
Aurlemma Astor Louis Ardell Lillian Adder Filo (C)
Abel George
Alexander & Scott
Adams L P
Arthur Pani (C)
Albert Bobert
Aldrach Blanche
Anderson Anna Aldrech Blanche
Anderson Anna
Anderson Al (P)
Asbley Lillian
Ardarth Stella
Akley Effie
Allen Chas H
Asard Benj
Albhergs Two
Astrella Bisters
Athy Adelotte (C)
Arnim & Wagner (C)

Balrd B Bender Harry Bertram Helet Beautyler Wm Beautyler Wm
Boyce Fred
Barbaretto B
Breedenbach Frank
Bartison Lola
Burke Billie
Balley O D
Bragdin Guy T
Backhan Lillian
Bates Frank
Beck G
Beuver Fred
Buckner
Bosanonet Mons anet Mons Bosanquet Mons
Barton Harry Hookey
Bartic Eva
Burrell Barbaretto & Co
Brown Martin
Buckley Louis C
Bennet Bert (C)
Boutla C G
Burke D
Barrett Gertrude Burke D
Barrett Gertrude
Bornell Nat B (C)
Barrett Mrs A B (C)
Barrett Mrs A B (C)
Bartelmas Bessle
Brachard Paul
Bell Dick (C)
Breon Harry (O)
Breon Harry (O)
Breon Herbert
Buck Mr
Burkhart Charles (C)
Bertoss Lina (C)
Brady William (C)
Behees Those
Bob-Tip Co
Bandy Mrs G W Benees Those
Bob-Tip Co
Bandy Mrs G W
Barry Kathleen (C)
Blossom Rose (C)
Bartelli Buster (O)
Bowen Harry
Barnes Al
Belmont Harry
Beverly Gladys (P)
Boyd & Allen
Bowman Billile (O)
Bernsrd Mr & Mrs (C)
Bush-De Vere Trio (C)
Belle May (C)
Bernhardt Lillian (C)

carnon Flors (C)
Carson Flors (C)
Casedy Mable (C)
Corn Tom
Comer Imagene
Chilabolm Chas B
Cook Joe
Cook & Stevens (C)
Critsal Herman
Courneen W Rogers
Connelly Anna & Effic
Cushuman Wm F (S F)
Crockford Jessie (S F)
Clark Ruble (C)
Clark Chas K (C)
Carr George (C)
Clark A J
Church Grace (C)
Corniah W A (C)
Carmen Belle
Cain John

Cilto & Sylvester
Convay Ivy
Carcoll Thomas (C)
Careol Thomas (C)
Cane & Co Harvey (C)
Cnaningham Jean (C)
Craig Blanche (C)
Carathers Mabel
Caritons Billy (C)
Converted J Beward (C)
Converted J Beward (C)
Cornella Chris
Carroll Joe D
Callan Lillian D
Cameron Al
Ciliford W C
Coughlin Grace M (C)
Comam Ed J (C)
Carroll Tom (C)
Carroll Tom (C)
Carroll Tom (C)
Carroll Tom (C)
Carrol Tom (C)
Carroll Tom (C)
Conno & Farnum (C)
Carroll Tom (C)
Carroll Tom (C)
Carport I James (C)
Campbell James (C)
Carter Capt Nick (C)
Coate Charlotte (C)
Coulumbla Trio (C)
Drina Max

Columbia Trio (C)

Drina Max
Douglass Chas N
Damann Cari
Drev Dorothy
Dunk B. H
DeCordoble Bleecher
Duvall Brothers (O)
DeJand Helen (O)
Degmar Alexandra (O)
Dare Grace
Dayton Lewis
Dinn V M
De Vean Neille
Denamore Beth
Dickerson Richard (O)
Dowling James J
Delmar Mae
De Voy Emmet
Dilworth Oille
Dean Wanda (O)
Derby Gladatons (O)
De Vine & Williams (O)
De Wine & Williams (O)
De Wan Grace (O)
Dele Theresa (O)
De Donaldson Ruth (0)
Dynes Daddy
De Loris Chevalier
Dale Mark T (0)
De Leon Milles (0)
De Fays Musical (0)
De Baum John F
Donovan Fannle
Dsly & O'Brien
Drotthy Gavin (P)
Dully Thomas (C)

Dully Thomas (C)

Eitinge Neilie
Easterly Fred S (O)
Emmet Katherine
Edwards Ernest (O)
Edwards Ernest (O)
Edwards Ernest (O)
Edwards Ward
English Bessie Mae
Elwyn Lorne
East Fred (C)
Evans George
Eillis Charles (C)
Eaterbrook Fred
Emmy Karl (C)
Eaposito Vincint
Elmer Fred
Esmersida (C)
Edmanda Mile (C)
Edinanda Mile (C)
Edinanda Mile (C)
Edinanda Mile (C)
Edinanda Mile (C)
Edribte Corione
Elliore May (C)
Emerson & Le Clair (O)
Everett & Miller
Elliore May
Earle Rsy (P)
Emmy Madame
(C)
Eleids Same

Fielda Same Fink Ned Fucg Staters Florian Joseph J

Fein Lew
Feeley Mickey
French B L
Facciots Tom (O)
Ford Bd
Flab Agnes C
Farmer Constance
Felucare Charles
Ford Max
Fenton J (O)
Fox Harry (O)
Flaber B C (O)
Forde Edwin
Finlay Raymond
Fuller George (O)
Fredeen (O)
Frederick Josephine
Francelias Great
Fitzgwald Dick
Flower D Ji
Florede Nellie
Fay Miss Alvin
From Trie (O)
Fry Elsie (O) Fay Miss Alvin Froso Trio (C) Fay Ensie (C) Farley John Francis Emma Franklyn Wilson Foreman Edgar A Faust Bros (C)

Faust Bros (0)

Green Felix
Griff (8 F)
Green Paris
Grady Thomas J
Gardner Willie (C)
Gleen Mrs. P J (O)
Gleen Mrs. P J (O)
Glech Frank
Gardner Beece M (O)
Grote Frank
Gardner Beece M (O)
Grote Frank
Gardner Beece M (O)
Grote Frank
Gardner Jarred
Grant Hassi
Gardner James J
Gallagher B J
Green Jinny (C)
Goodman Harry
Geneva Flovence
Gillithan Bari
Gilday George

Hipple Clifford
Hernmann Otto
Henkel Mrs Wm
Heury & Long
Hannaban Mrs B P (O)
Hume Harry (O)
Howle W
Herman J H (C)
Hawilian Sextette (O)
Hamilton Harry D (C)
Hamilton Harry D (C)
Hamilton Mina (O)
Hawkins Jumping Jack
(C)

Hawkins Jumping J
(C)
Howard Joseph
Hamilton Robert
Hamilton Robert
Horimann Prof (C)
Hopkins Bisters
Hall & Lorraine
Henshaw John B
Havel O'Brien
Havil O'Brien
Hayland J B
Hopt Grace (O) riaviland J B
Hoyt Grace (C)
Hassard Lynn & Bonnie
(C)
Henderson Guy
Hntings Hoppe Gny Hale Wille Hunter Julius
Hadley Joe
Harvey & De Vora Trio
Heriein Lillian Hickey Tom (C)
Hopkins Emma & Bithel

Hopkins Emma & Bthe (O)

Hopkins Emma & Bthe (O)

Harvey Eisle (C)

Hall Mrs L & (O)

Helman Samnel

Hollydale W II

Haslon Tona (P)

Hickey Tom

Hughes George (C)

Hughes Mrs John (C)

Heeley W F (C)

Heeley W F (C)

Himilins The (C)

Hirschorn George (C)

Harrigan & Glies (C)

Irving Mildred Ioieen Sisters Irwin Flo

Johnson & Buckley
Jackson isabel (C)
Jennings Steve
Johnson Anton
Julot M (C)
Jeffery Howard Co (C)
Juckson Avis (C)
Johnson Jack
Jones & Mayo
Jaeger Harry
Jackson Alice (C)
Jones Harry
Johnson Bros

Jerome Sidney (C)
Jones Dave
Jordon J J
Jennings & Jewel (P)
Jerome Nat S
Janis W J (C)

ranis W F (0)

King than & Nellie
King than & Nellie
Kendall Blanche
Kendall Blanche
Kingth Tred (C)
Kirk Rose (0)
Kelly & Lewis (0)
Kelly & Kent
Kelly & Alfred
Kraner A (7)
Keno & Morris
Keloy Alfred
Kraner A (7)
Kelly Andrew
Kennedy Clayton
Kraner & Schock (0)
Kent Louise
Kirk Bethe (1)
Kirk Herbert Arthur
Kirk Baiph (2)
King Mise (P) eck (O) Kirk Raiph (C)
King Miss (P)
Keiley J F
Kaufman Bros
Kariton Avery

reman Eugara
uat Bros (O)

seen Felix
iff (8 F)
reen Paris
rady Thomas J
ardner Willie (O)
rasser Ethel (O)
leam Mrs. P J (O)
luckstone Harry (O)
otch Frank
ardner Beece M (O)
irdellor Barl (C)
irdsser Arnold (O)
leavy Aired
irant Hasel
lardner Jumes J
Jallagher B F
ireen Jimmy (O)
loodman Harry
Jeneva Florence
Glillian Earl
Glilday George
Galeth Charles
Garnold Jolly Rnth (O)
Glillingwater Claude (O)
Glillingwater Claude (O)
Gage Harry B (O)
Goodwin Joe (O)
Glillette Marle
Green Harry (P)
Gordon & Tirrell (C)
Gordon & Tirrell (C)
Gordon & Tirrell (C)
Gordon & Tirrell (C)
Gond William (C)
Hughes Mr & Mrs G (O)
Hughes Mr & Mrs G (O

Lewis J. Prince (C)

Moris Kitty (C)

More Herbert (O)

Miley Katherine

Muray B W (C)

McGloin Albert (O)

McGloin Albert (O)

Milmar & Morris

Muray & McFarland

Marzella Max

McGown Josephine (O)

Mann Allen

MacArthur O B

Mahoney Mrs (C)

More Fred (C)

Merriman Dick (O)

McCauley Robert (O)

McCauley Robert (O)

Mack & Elliott (C)

Morrisses Three March & Billott
Morrisses Three
Mack J C
Moneta Five
Maxwell Elilott
Marsellles (8 F)
Mohr Audry (C)
Marashal Seima
Morsy Charlotte Marasani Seima
Moray Charlotte
McAvoy Chas (C)
bisrtin Cyrus
Milasch Bob (C)
Mondail Joe E (C)
McKay E (C)
Mulhail Terry (C)
Marascilles James ( Marsseiles James (C)
Marsseiles James (C)
Mohamed Abdul (C)
Murray E W
Macks The Scotch
McLaughlin Evelyn
Manlon Mr
MacDonald William
Morris Ledia Manlon Mr
MacDonald William
MacDonald William
Morrla Lydia
Morton Jr Harry K
Moxuly John (0)
Maple Benton (C)
Maple Frank (C)
McMillan T B
Mack Bob
Madden Jas
Masub W Y
Mowatt Ren
Melrone Fern (C)
Metenler K (C)
Mader Mr (C)
Melentor Twins & Smith
Melville & Higgans
Millio Robo C
Mosher Ed
Mandfeld Loia
Mayo & Rowe
Murphy Leo (C)
Murphy B J (0)
Morermont John (O)
Marsa Mre (C)
Manning Mabel Marsa Mrs (C) Manning Mabel Minerva (C)
Molly J W (C)
Muntz Merle (C)
McLeod Arthur

McDonald Miner Mack Robt Miles Maxine Montrose Edith Mortimer Gue Mayfair Furella Mack Tom Moore Violet Muller Mand McKee Buck Mason Altane Masoa Altana
Murphy & Washburn
Madden Mary (P)
Moushan & Sheehan
Mason Ethel
Morris & Morris
McGloin Josephine
Martyines Great (P)
Mells Marvelous Melis Marvelous
McDonald May
Mack J O (P)
Marcel & Merman (O)
Martella Artie (O)
Manning Marie (C)
Milliard Billy (O)
Murray Eddie (S F)

Normans Harry B (C)
Nelson Ida Marie (O)
Nison & Moran (O)
Newmans The (O)
Nichols & Croix
Nelson Ches (C)
Nay Ned (P)
Norton Mayle (C)

Oweller O F Oberman Ada H (C) Olmstead L B (C) Olimetead L B (O)
Otis Flora
Osteman Chas (O)
Overing Trio
Olio Quartet
O'Connors Sisters
Orth Frank (C)
O'Boyle Joseph (O)

Pealey L B
Pfell & Maywood
Perry Lew
Perry Sisters
Primrose T Primrose T Price & Buttler Parker Victor Price & Buttler
Price & Buttler
Parker Victor
Price Chas
Phillips Bessle
Phillips Bessle
Phillips Barry (O)
Perlman Heyman
Payse O V
Pauly Harry W (C)
Pastor J (C)
Pearl C O (D)
Panita (C)
Poser Miss A (C)
Pyser Miss A (C)
Pyrice Mills
Pulliam Caroline (O)
Perry Geo M
Price Mills
Paimer Louise
Pierce Madge (O)
Prevoat Louis
Phillips Bertle
Pleane Pred A
Pauline

Oninlen Dan

Robinson Emily
Robbins B
Redaccios
Rose Chas
Rose Chas
Richards Harry
Reses DeWitt (O)
Ritter Morris
Ray T O
Richards Emmise
Robinson Chas (C)
Reynolds Joe
Rivers Grace
Reses Allen K
Rankin Walter A (O)
Roches Madame
Rayno Archie
Reynard Em F
Rettick Carl F (C)
Rusco Nat (C)
Rooney Pat
Rose Julian
Reid & Morton (C)
Rose Dave
Ross Devis
Rose Julian
Reid & Morton (C)
Ross Dave
Ross Delia
Rochte Antoinette
Raffin Joe (C)
Raderiof Florence (O)
Rose Bare
Rese Dave (C)
Raderiof Florence (O)
Raffin T
Rinaldo
Revere & Yulr
Ray Johnny
Roberts Sam
Russeli & Heid
Rivoll Caesar
Roberts & Downey (P)
Ross Thos B
Richards the Great (P)
Roberts & Downey (SF)
Ryacraft Fred (C)
Rabertof C)
Roberts Leo (C)
Roberts Leo (C)
Roberts Leo (C)
Roberts Leo (C)
Roberts & Von Kaufman
(C)

Stewart Ed Shaw Alex Smlth Dick Smith Dick
Seymour Pete
Stanley Vers
Smith Luther I
Summers Dick
Swindell Archie
Skalaks Gadlawsky
Swarthout W U
Stein W D Schwarts Louis
Sternes Florence
Steemas Frank
Shuartwood George
Sandow & Lambert
Stern Sam
Smith Bernard
Smith Bessie
Simpson Cheridah
Spencer Hugh (O)
Satherland & Curtis (C)
Smith Henderson (O)
Schmidt P B
Saona Harry Schmidt P H
Saona Harry
Smith Frank P
Stewart Harrison (C)
Schiman Ed (C)
Semmers & Lowers Co (C) Sanford Erskine (C)

(C)
Sanford Erskine (O)
Shelby Tom
Samily Victor
Saxton Bill (O)
Steward Joseph (O)
Smith Henderson (O)
Smith Henderson (O)
Smith Henderson (O)
Smith Mrs Bylvester (C)
Sholes Williard (O)
Schaeda Otto (O)
Santell Lillian (C)
Stevenson Hayden (C)
Stevenson Hayde

Trovato Signor (C)
Tremple Dick
Theo Mile (O)
Thatan Jean
Tunach George
Thomas Cora (C)
Trixeda & Robinson
Turner & Campbell
Taylor Eva (C)
Treedley John
Tenley Elmer
Thayer Royalo (C)
Thardo Claude
Thomas Hilda
Templer Dorotto (P)
Thurston Leslie (P)
Thomas W H (P)
Talbot Edith
Taylor Ella
Taylor & Fabian

Uoor Oille Uttuea Madame

Weston R W

Vitier Jack
Van Becker Eilda G (C)
Valentine L (C)
Vogel H A (O)
Veolette & Old
Veolette & Old
Veolette & Old
Veolette & Old
Venetian Street
Clana (S F)
Vivian Aunie
Van Clief Matt
Von Zieber Baroness (C)
Vinard J B (C)
Vinard J B (P)
Von Serley Sisters

weston B. W
Wren Lew (O)
Woring Neille
Winters Bank
Ward Hap
Winston Juliet
Wilkle Ewing
Wisson Jos Alf
Weiber Eddle (O)
Woodbury Fred
Whitestone Nat
Welch Mrs Zen
White Charlotte
Wood Mrs W
B
Witchle Katherine (C)
Walters Billy (O)
Wray & Ray
Wales Elsie
Wilson Frank (S F)
Webster Mack D
Weish Ben
Warren Fred
West J Royer
Wrothe Ed Lee
Wheelock Chas
Whallen Mike B
Winkler Wink
Whiteheal & Glerson
Wilson Frank (O)
Williams Hissel K (O)
Williams Hissel K (O)
Williams Florence (O)
Watters Ann
Wood Olle
Westin Great
Watson Sam
Wilson Frank (P) Wilson Frank A (P)
Wainstock Morris
Weils Billy K (P)
Williams Lottle (P)
Wrothe Ed (P)
Warren & Francis (P)
Whiteneck Mr & Mrs F (P)
Wild W C
Williams & Walker
Wood Raiph
West John A
Weston & Wood Trio (C) Windomeroff (S F) Young Phil

Young Julia Princess Young Jeanette (C) Zame Eat (C)

## CORRESPONDENCE

Unless otherwise noted, the fellowing re-ports are for the current week:

## **GHIGAGO**

VARIETT'S Chicago Office, 107 Dearborn Street.

E. E. MEREDITH JOHN J. O'CONNOR

Representatives

MAJESTIO (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Cressy and Dayne, headline; Russell Brothers, at Haymarket last week, take second boores; Gus Edward's "Night Birds." good; Edna Aug., good; Edde Leonard, on fifth, went big; Mr. and Mrs. Jack McGreevy, on fourth, went big; Mr. and Mrs. Jack McGreevy, on fourth, warmed up an achieve of the company the art three activities of silence." Frank Montrose, got one laughthen thanked those in front for an "enthusiastic outburst of silence." Mildred Morris, third, has an offering which just managed to amuse and was far from a hit.

AMERICAN (William Morris, mg., MRRI.

AMERICAN (William Morris, mg., agant, direct).—Mile. Louise Monkeys opened and went well. Neille Wallace removed from choice pointion is the week, fair; Nicholson and Norton, hig laughing hit: Binaldough the company of th

MERRY.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).

-20-26: Bothwell Browne and Co., Hugh Emmett and Co., Glenroy Russell and Co., Checkers Von Hampton and bis "Dancing Sunbeams." Billy Mcbermott, Laura Roth, W. L., Werden and Co.
Smith and Harris opened show week ending 19, with a travesty. "At the North Pole," a timely bit of nonsense, well worked out; W. L. Werden

again presented ill. songs; Two Farleys, on third, good juvenile singing and dancing act; Greve and Green, liberally applauded; Ralton troups, women acrobats, worked under difficulties, ewing to the limited stage room, but more than made good; McFarland and Murray, better talking comedians than generally heard at this house; Vallecta's Leopards closed strong festure act.

MERRY.

WILSON AVENUE (Charles B. Hagadorn, mgr.; agent, William Morris).—20-22: Geyr Trio, Ferguson and Passmore, Milton and Dollie Nobles. Florence Wilson, Four Rio Brothers; 22-26, Ed. Gray, Hubert De Veau, "Four Dancing Bells," Laredo and Blake, Milton and Dollie Nobles. Bill for four days ending 10 one of the most evenly balanced yet at the house. Harry Tsudia opened. went good; Mildred and Lester, ikked; Murphy, Whitman and Co., in "A Prodigal Girl," very well received; Frank Bush scored hig; Smirl and Kessnes closed, successfully.

scored hig; Smirl and Kessnes closed, successfully.

PBOPLE'S (Craries B. Marvin, ingr.; agent, S.-C.).—Dark until 25, when special show will be given. Business not very good for four days ending 19 and show was ordinary. Dierick Brothers best set. Billy Baker, Gladys DeVere and the "Pony Boy Girls" next in popularity; Emily and Jessie Dodd (New Acts); George Fields (New Acts).

the "Pony Boy Girls" next in popularity; Emily and Jessie Dodd (New Acts); George Fields (New Acts).

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—Charles F. Semon is elevated to beadline honors this week, and wears them moderity, and to the delight of the audiences. Maxim's Models, which close the show, is an exceptionally good number. Mr. and Mrs. Edward Connelly in "Sweethearts" are seen for a second time at this house, a meritorious offering. Emma Francis and Arbs and Madeline Sachs are good. Merrit and Love, fsir; Charles Varley, fsir. KEDZIE (Wm. Malcolm, mgr.).—After you enter the Kedsie and are in your seat, the usher hands out a new style pussie in the form of a yellow program with four pages. The pussie is to find the hill hidden in somewhere between the advertisements, ranging from a "Sanitary Cleaning Company" to "Old Style Lager." After a good comedy reel of film comes Cavana, who works on a slack wire. Cavana is a contortionist also, and this helps show his work off to better advantage. His comedy is excellent, and he was a high it. Ell Dawson and Louise Gillette made a favorable impression. The best part of the act is a silly song introduced by Dawson when he worked with his old partner, Whitfield. Mr. and Mrs. Allison went well, as namil. Lee Barth bills himself as the man with many dialects. Barth has a number of dialects well put over, but his present style of work will never bring him anything. A good loke together with his talent should result in a corking act. He went fair. Meeban's Dogs closed and went big. Another good reel of films followed.

O'CONNOR.

V. A.).—Monarchs feature act week. Rest 20-23:
Fogg and Alger; Meirose Comedy Foer; Haley and
Haley. Rest 24-26: Washington and Jones;
Thompson Brothers; Elchmond and Hawley.
FEKIN (Robert Motts. mgr.; agent. Frank Q.
Doyle).—20-28: Scott and Wallace: Donna Mac
Gordon Trio; The Nellos; Earle and Bush; Bush's
School Boya and Girls'; The Jacksons; Rrown.
Clark and Brown.
Clark and Brown.
MABEL (Robert Pottinger, mgr.; agent, W. V.
A.).—30-23: Bealah Benton and Foley Brothers.
Casper and Miller; Hall and Coburn; Ida Howell.
24-28: Fogg and Alger; Melrose Comedy Four;
Vung Bnffalo; Rutledge and Fickering.
VIRGINIA (J. F. Bitchey, mgr.; agent, Frank
Q. Doyle).—20-22: Wagner, McMillan Co.; Turno
and Honegger Trio; Santos and Mario; Blanche
Kruger.

and Honegger Aray, Seministry, William Struger.
VIOTOBIA (H. W. Thompson, mgr.; agent, W. V. A.).—20-23: Kaicratus and Rohinson; McCormick, Washington and Jones, Al Wild. 24-26: Casper and Miller; Hall and Coburn; Beulah Benton and Foley Bros.

Will B. Winch, for a long time manager of the Orpheum, Sait Lake City, has become a student of the moving picture business, and has opened two houses in El Paso, Tex. Winch has been connected with the Orpheum Circuit for eight

Frank D'Oria has been added to the force on the eleventh floor of the Majestic Theatre building, and will handle a portion of the small time at present booked by Miller and Bradstreet. Since C. E. Bray langurated the city department of the Association, its growth has been rapid, and at present requires three men to give it their undivided attention.

Recently Rosalle Mnckenfnss and several friends argued over when the Russo-Japanese war started. Following a hot dehate Rosalle proposed she call up a local morning paper for the answer. It was about 1 a. m. Miss Muckenfuss gave "Central" the number of The Examiner. After a minute's delay a husky voice answered the 'phone, and Rosalle said "I beg your pardon for disturbing you at such a busy time, but do you know when the Jap war started? Please tell me."

After a few Russian sentences from the other side and a threat from the owner of the hussy voice to hreak somebody's nose, the Chicago female booker discovered she had awakened an Englewood commuter who had been pounding his ear on a feather pillow for three or four hours.

Al Luttringer, who has been ill with typhoid fewer at Marion, Ohlo, has about recovered, and the Luttringer-Lucas company will be working again shortly.

The team canceled some time in order that Mr. Neuss might go to New York to attend the funeral last Friday.

Warne and Octavia left Chicago today (23) to open at Fort Worth. Tex., booked for ten weeks south hy Panl Goudron.

"In Luson" is the name of a new act which ill receive a try-out Jan. 3 at Terre Haute. rug, Collamore and Fenn are the performers.

The Ashland, Ashland, Ky., is now being booked by the Morris Chicago office. The New Linden at 63d and Halstead Streets will open Jan. 23.

The White Rats' first Chicago scamper since the new clubreoms were opened, was given last Wednesday to a large crowd. After a banque the diners were entertained by Father Shannes, Bobby (McKetrick) Mack, Errac, Baby Sophle Bussell, Dick Vass, Albini, Arthur Loftus, Alf Grant, Bleon City Quartet, Eddle Both and James Dolan. The hig event of the scamper was a minstrel part led by Bohby Gaylor.

Wilhor Mack is putting his old act on again, "The Bachelor and the Maid," with Harry Kennedy and Juliet Roberts.

Eva Thatcher has recovered entirely from her recent illness, and will open on the Morris Western time 27.

George Harris, of McCarry and Harris, has gone with Roberts, Hayes and Roberts, replacing Hayes. Mockey McCarry, of McGarry and Harris, is now working with bis brother William McGarry, of Morgan and McCarry, replacing Morgan. The act is now called McGarry and McGarry, is now with the Buchanan Dancing Four.

The Musical De Fays are in Chicago, planning a new novelty act.

Ed Anderson is here, as his show, "The Farmer's Daughter," was hurned out at Giltner, Neb. He lost all hut one load of scenery.

Chester and Grace are making a third tour of the Inter-State.

Leo P. Muckenfuss arrived 22, for Xmas at his

Lethe Collins, of Bartlett and Collins, is rap-idly recovering from an operation at the Passa-vant Hospital.

La Petite Laurie wiii play 20 weeks of the Morris time. Thomas Rees makes the same trip.

Lillian Miller secured a divorce from Robert Miller on Oct. 12.

Elifott and Spencer showed their new act at the American Music Hali last Friday morning.

The new Majestic, Houston, Tex., will open next week, and Redpath's "Nappanees," on this week's bill at the off Biajestic, will be held over as a special feature.

W. T. Gaskill and Karl McVitty have secured the rights to "Rosalind at Redgate," being en-conraged by the success of "The House of a Thousand Candles" in the western one night stands this season.

Vaudeville will give way at the Columbus next week for "'The Smart Set." Max Weber ac-commodates Stair & Havlin, who had no theatre available for this attraction.

Dugan and Paige have been obliged to lay off in order that Miss Paige may take electrical treat-ment for a spinal injury caused by her work. They expect to resume by the new year.

Max Weber pleaded self defense when besught before a judge of the municipal court last week on a charge of assault and battery, brought by Chauncey Herbert. The judge took the case under advisement.

Ethel May is operating a repertoire show in the smaller cities around Chicago. It is sunder the management of Jack Allen.

Dan Norton, of Norton and Smith, was here from Ashland. Ky., arranging for the fittings for a new theatre to be made out of a big store-room. It will open about Feb. 1. They wife present two vandeville acts and pictures.

"Four Dancing Bells," an act here this week, is not the same one reviewed at Sittner's recently. The act managed by Marilou Wright is now playing the S.-C. time in the west.

Shenn and Warren will play two or three weeks in Chicago in the near future, booked by Paul Goudron of the S.-C. office.

The Grand, Jacksonville, Ill., starts playing Association vandeville 23 and will be handled by the department conducted by Messrs. Miller and Bradstreet.

Harry Robinson is back at his desk in the Association office.

## NOTICE TO ADVERTISERS

VARIETY

To be certain of changes in standing advertisements as ordered, all corrections should be in the New York office of VARIETY by Tuesday afternoon. Standing advertisements are subject to change in whole or in part weekly.

COLUMBIA (W. P. Shaver, rigr.; agent, Frank Q. Doyle).—20-26: LaVarre and Co., Pearson and Joell, Rice Brothers, Sarah Scialias, Robert Fosha, The Savages. Business average week ending 10; fill was beaded by Herbert Lloyd and Co, well liked; Anna Belmont, singing concellence, out of the ordinary as far as size and shilling gres; Millard and Lyles, fair; Jarrell Comedy Co., ordinary; Grace Ayer, roller skating, lacks finish. PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—20-22: Kitty Stevens, Larkins and Burns. Charles Heclow. Keogh and Francis. SCIINDLER'S (L. S. Schindler, mgr.; agent. S.C.).—20-22: "Eight Komical Kids." Will Fields. Pistel and Cushing, DeMain and Rochte, the COMEDY J. O. Burch, mgr.; agent William Morris).—Business average opening week. 20-22: Heras Family, Quaker City Quartet. Rest 20-22: Three Shelvy Brothers. "Four Dancing Bells." LeWitt. Ashmore and Co., Hubert De Veau. Rest 23-26: Smirl and Kessen, Ferguson and I'assmore. Rio Brothers.

APOLIO (Robert Levy, mgr.: agent, Frank Q. Doyle).—Now playing two shows a night instead of three. Merodias Family and Jeannette Adler and "picks" featured all week. Rest 20-22: Tom Ripley, Florence Stanley and Co., Hale and Corbin.

GRAND (Grand Thenter Co., mgrs.; agent, W.

and picks restured to the provided and Co., Hale and Corbin.

ORAND (Grand Theater Co., mgrs.; agent, W. V. A.).—20-22: The Bilmbos, Hawley and Vida, Terry Twins, Harry Alder. 23-26: Bert Weston, Eunice Raymond and Co., Earl Girdeller's Logs, Eclipse Comedy Four.

CRYSTAL (Frank Schaefer, ingr.; agent, Frank Q. Doyle).—20-22: Raymond and Goods, MsFarland and Murray. Edna Rupert, 1rof. Wassinan and Co., Harry Tsuda.

ARCH (Art Jarvis, mgr.; agent, Frank Q. Doyle).—Agnes Bilai feature act all week. Her admirers took up a collection and presented her with an immense bouquet Monday night. She had previously been in stock at the Marlowe, Kest 20-22: Hilman and Roberts, Morria Jones, Crawford and Goodwin.

CIKCLE (Ballaban Bros., mgrs.; agent, W. V. A.).—20-22: Eunice Raymond and Co., Bert Weston, Earl Girdelia's bozs, Williams and Gordon.

GARFIELD (Fred Schaefer, mgr.; agent, Frank G. GARFIELD) (Fred Schaefer, mgr.; agent, Frank G. GARFIELD).

on. GARFIELD (Fred Schaefer, mgr.; ugent, Frank

GARFIELD (Fred Schaefer, ngr.; ngent, Frank Q. Doyle).—Riva Larson Tronge feature all week. Rest. 20.22: Trask and Gladden; Bessle Babb. Valter and May; Mason, Wilbur and Jordan. IMPERIAL (A. Samnels, ingr.; agent, W. V. A.).—20.23: Gould Sisters, Thatcher Tric; Richnoud and Hawley; Bob Wyman, 24-26: Musical De Fays; Kaleratus and Robinson; Haley and Haley: McCornick.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Petching Bros. and Co., feature act week. Rest. 20.22: Justus Romain and Co., in "The Piedge of Coronova"; Carlo Carlos; Moss and Fry. PASTIME (H. W. Thompson, mgr.; agent, W.

Blanche Ring closed her prolonged engagement the Garrick last week.

Frank Conroy, of Conroy and Le Maire, is writing an act for Clark and Bergman.

DeWolf Hopper, Blanche Ring, Dorothy Don nelly, William Elliott and Charles Hopper, were in consultation with specialists last week, fear ing the sudden change in weather might deprive them of the use of their voices.

George Harris has taken Willie Hayes' place with Roberts, Hayes and Roberts. A recent re-port stating Bert Lamb was in the act was erroneous.

Dunbar's Goat Circus played what is called a "picture bouse" here recently, and some surprise was expressed that such a place could afford to engage the act. It is said now that Dunbar got \$25 more there than when playing the Morris houses in Chicago. There is no telling what the managers of picture bouses may undertake with their rapid growth.

Willie Hayes, who recently jumped from a train at Danville, Ili., has been taken to his home at Lyerly, Ga., at the expense of J. H. Roberts, his former partner. He will recover.

F. H. Bradstreet, of the W. V. A., has booked the Luigi-Picaro Trio.

The Austin Animals opened on the W. V. A. time at the Main Street Theatre at Peorla, Ill., this work. The act is under the direction of J. D. Newman. It will be seen in Chicago week Jan. 3.

Russell and Da Verne, at the Majestic last week, were given a route on the Association time.

F. II. Bradstreet, of the Western Vandeville Association, picked up McKee Richmond and Juanita Hawleigh at the Iris, and has booked them in Chicago, after which he thinks they will go to the bigger time.

Walter De Ora, employed by the W. V. A., re-turned last week from a visit to Pueblo, Col.; Oklahoma City, Okla., and Wichita, Kan.

The Western Vandeville Association now books the Bijon, Kewance, III., a new house which opened 16. It plays two "doubles" and a "single."

Mrs. Elizabeth Casella, a sister of Gus Neuss, Neuss and Eldred, died 14 in New York.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

"Montague's comedy cockatoos display unusual intelligence, and aithough bird acts have been featured on the program before, there never has been one that can compare with the one this week. They perform stunts on parallel bars, give an exhibition of charlot racing and haul a miniature five engine to a burning building and extinguish the blase without a single mistake."—The Lansing "Journal." Tuesday, December 14, 1909.

"This entertaining bill is headed by Montague's cockatoos, a brilliant and dashing bird act which is something far different from anything ever seen on the Garrick stage. These birds do marvelous feats of seemingity human intelligence, bringing their act to a startling climax with a faithful representation of a fire scene."—State "Republican," Flint, Mich., Dec. 7, '09.

BIJOU, OSHKOSH, DEC. 27

JOHN W. DUNNE, Hotel York, New York City

Ready in November

A Spectacular Novelty

FOR THE

Special Scenery New Light Effects

Exclusive Direction, ALF T. WILTON

"Three-Act" new a FEATURE over the PANTAGES' CIRCUIT



# TROUPE

European Novelty Musical and Singing Act

Picture que Costumes and Stage Apparatus. Featured Pantages

OPEN TIME JAN. 16th Address PAT CASEY

"AN ACT TO ORDER" J.M.WIEST HARRY AND KATERYNE

Agent

THE CLEVER MAN WITH FUNNY WAYS.

NOW ON MORRIS CIRCUIT.

DEC. 20th, AMERICAN MUSIC HALL, N. Y.

**NEXT WEEK (Dec. 27) KEITH'S, PHILADELPHIA** 

Fixed up by PAT CASEY

**BIG SUCCESS** 

PLAZA MUSIC HALL

THIS WEEK (DEC. 20)

OFF FOR THE WEST NEXT WEEK LONDON IN APRIL

FOR MY NEW VAUDEVILLE ACT

The Fat Man's Club

JESSE L. LASKY, Hudson Theatre, New York

### SAN FRANCISCO

BY LESTER FOUNTAIN,

VARIETY'S Western Office

ORPHBUM (Martin Bock, gen. mgr.; agent, direct).—Week 19: Hyman Meyer, planolog, enter-taining; "Bit of Old Chelsea," well liked; La Titcomb, picturesque, good applause; "Night in Monkey Music Hall; scream; Fay, Two Coleys and Fay, Harry Fox and Millership Sisters, second week, and Melville and Higgins evenly divided, rlots; Carl Nobel, enjoyed.

NATIONAL (Zick Abrams, mgr.; agent, S.-C.).

Week 19: Hoey and Mosar, a. and d., fast work, scores; Nat Nasarro Co., hig applause; Gertrude Everette, songs, poor arrangement, ordinary; Bohemian Sextet, pleased; Leon Roged, musical, excellent; Myrtie Byrne Co., sharpshooting, clever, good applause.

cellent; Myrtie Byrne Co., sharpshooting, clever, good applause.

CENTRAL (Ernest E. Howell, mgr.; agent, Pantages' Circuit).—Week 19: Keene and Adams, leely; beltorell and Clissendo, musical, amasing, leely; beltorell and Clissendo, musical, amasing, leely; beltorell and Clissendo, musical, amasing, pred; Jas. B. Waters, blg; Coyne and Thion, quillibrists, very clever; Lawrence and Eedway, enjoyed; Herbert's Dogs and Cats, clever, scored.

AMBEICAN (Abe Cohan, mgr.; agent, S.-O., W. P. Eecse).—Week 13: Well balanced and evenly divided bill. Theo. Touchou opened with clever cycle riding passing nicely. Frank Clark (New Acts). Steely and Edwards, working hard, passed nicely, but failed to land nsual score. Tom and Stacia Moore following passed, though sudience was inclined to "kid" towards the close, evidently misinterpreted by Mr. Moore, who accepted the demonstration as an encore. Mr. Moore is no doubt of the opinion that his "coon shouting" is Class A, but a little of it goes a long ways. Helen Beresford and Co. in "The Pantaion Skirt' well liked. Signor John Bergamasco (New Acts). Ernest Pantser and Co., feature of bill, well worthy of the distinction. For fast and clever acrohatic work act is in a class of its own. Free of "statiling" and fail of sensational surprises; the act held down the closing spot to continuous bursts of applause. Pictures.

WiGWAM (Sam Harris, mgr.; agent, S.-C., W. P. Reese).—Week 13: Bnsluess good. Honors

continuous bursts or applause. Pictures.

WIGWAM (Sam Harris, mgr.; agent 8.-C., W. P. Reese).—Week 13: Business good. Honors evenly divided. W. C. Hoefer and Assistant, trick cyclists, passed nicely, opening. Moore and Allen, "sister," pleased. Maiverne Troupe, acrobats, clever and fast, scoring heavily. Crimmins and Gore proved especially appealing. Billy clark landed solid. Bradley Martin and Co. in "Jessie, Jack and Jerry," amused. Godloysky Troupe, Russian dancers, went well, closing. Pictures.

Construction of the new Grauman is progressing pidly. Prospects are for an opening by May 1.

llarry Bercovitch, proprietor and manager of the Jose, San Jose, booking through S.-C., has disposed of his house to Ed Redmond, who will play dramatic stock in place of vaudeville. Ber-covitch gives his reasons for disposing of the house by saying his other interests (wholesale eigar company and numerons retail stores) re-quire his undivided attention. The thearte has no competition. John W. Condidne, during his isst visit to this city, was offered the house, hat declined to give a definite answer.

The Victory has again thrown up the sponge. Moving pictures at five cents was the last re-

Archie Levy has moved to new offices in the Westbank building.

Clarence Ellis has fully recovered from his recent illness and is taking on weight rapidly.

The move made by Pantages' in placing his attraction at the Central has proven a wise one. Attendance is more than double that at the Empire, and is slowly but surely improving.

Contrary to the prevailing opinion, the American is more than holding its own with the vaude-ville houses in town, and at that having but second and third play on most of their programs.

Mile. Martha on 0 at the Wigwam met with a painful though not serious accident, which necessite the re cancelling the balance of the week allel making a difficult pose she strained herek and fell but, fortunately, was caught by stage bands before striking the stage.

Juck Curran (Curran and Edwards) has lost his voice and had to cancel Fisher's time in the north. He ls now under the care of a throat specialist and with no complications arising with be enabled to resume work within a few months.

Rigo, the Gypsy violinist, accepted as a member of the Musisians' Union during his engagement at Techau's Tavern and at present playing at the Breakers, was dropped last week from the Union list. Rigo brought four of his competitots from New York in violation of the Union rules and summary action was taken.

Tuesday matinee, the colored member of the Kieln Family, at the Orpheum, making a leap from a head-to-head stand with the understander riding a bleycle, struck his head against the side of the proscenium arch and was rendered nuconscious. Dr. Logan, the house physician, was immediately summoned and npon examination found a possible fracture of the skull. Strenuous application of restoratives succeeded in bringing him

back from dreamland and be was able to go on with the evening performance.

Mrs. Harry Conion tried out an act at the American Tuesday and created a favorable im-

Rumor says Tom Kelly is in line to try and overcome the vicinsitudes of fortune with the Victory and will re-open it shortly with vande-ville as the attraction.

It is rumored that Bob Adams, of the "Two Bobs," is about to be married to the daughter of a well-known and wealthy grain broker of Chicago. "Its said the young woman has aspirations for the stage and recently had a sketch tried out at the Arpheum is this city. The date for the wedding is set in the very near future.

lke Marks, formerly stage manager of the Washington Square, is now in a like capacity at the National.

## **BOSTON**

BY ERWEST L. WAITT.

Room 215 Colonial Bldg.

Room 215 Colonial Bidg.

AMERICAN (Lindsay Morison, mgr.; agent.
William Morris).—Consul the Great, headlined;
Joseph F. Sheehan, Irish tenor, added feature,
big drawing card; Jonie McCree and Co. in "The
Man from Denver," finely done; Mr. and Mrs.
Waiter Waiker and Rose Morison in fine sketch;
De Witt Young and Sister, jugglers; Hawaiian
Trlo, with Toots Paka, wonderful dancer; Howell
and Scott, good Hebrew talkers; Austin Walsh,
Reid Slisters. acrobats.

and Scott, good Hebrew talkers; Austin Walsh, Reld Slisters, acrobats.

KEITH'S (Geo. Clark, mgr.; agent, U. B. Q.).

—Little Billy, great, hig snecess, his singing and dancing win great applanae; Howard and North, held over; "Top o' the World," dancers, fine work; Jere Grady and Frankie Carpenter, in comedy, good work: Juggling Normans, unusual speed; Frank Morrell, tenor; Henri French, impersonations, juggling; Two Pucks, ciever fun; Lane and O'Donnell, comedy acrobats.

C. O. A.).—Ray Samuels; Gordon and Lee; Frank-in and Davis; Humes and Lewis; Kitty Morris; Dancing Desos; Ovville and Frank; Fioneer Trio. Pictures. Jimmy Jones, the crack plano player, formerly at the Unique, opened here this week for a run.

formerly at the Unique, opened here this week for a run. LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Herald Square Quartet; Bosanquet; Cates and Blake; White and Sanford; A. Marriser.

A Kauman).—Herald Square Quartet; Secanquet; Gates and Blake; White and Sanford; A. Marriper. Pictures.

WILLIAM PENN (Geo. Metnel, mgr.; agent, I. B. A.).—Borsini Troupe; Searl Alen and Co.; Force and Williams; Loone and Dale; Corcoran and Dixor; Senie and La Mair. Pictures.

PLAZA (Frank Migone, mgr.; agent, Taylor & Kaufman).—De Bata Troupe; Fields and Haneon; Dennette Sisters; Rennetta and La Eue; Hamphreys. Pictures.

FOREFAUGH'S (Miller & Kaufman) mgrs.; agent, Taylor & Kaufman).—Harman Trio; Freda West and Co.; Charlotte Coate and Marguerite; Johnny Laviere. Pictures.

OOLONIAL (M. W. Taylor, mgr.; agent, Taylor & Kanfman).—Braddock and Leighton; Kennedy and Kennedy; Adair and Donn; George Barren; musleal McClain. Pictures.

EMPIRE (Sandford & Western, mgrs.; agent, Taylor & Kanfman).—Regai Trio; Kindsora Brothers; Parke Hunter; Havener and Clark. Pictures.

PEOPLES (Fred G. Nixon-Nirdlinger, mgr.; agent, I. B. A.).—Re-opened 20. Closed since damaged by fire several weeks ago. The theatre, one of the largest and finest devoted to vaudeville and pictures, with a seating capacity of 3,000, has been re-painted and re-furnished in the latest style and presented a most inviting appearance to the holiday week crowd. An unnsnaily attractive bill was arranged by Manager Nixon-Nirdlinger, headed by Powerp' Biephants very popular here; Collins and Welch; Hagen and Wescott; Bernier and Stella; Kilpatrick; Barnes and King. Pictures.

PARK (Fred G. Nixon-Nirdlinger, mgr.; agent, I. B. A.).—Elverton; Creatore; West and Wescott; Bernier and Stella; Kilpatrick; Barnes and King. Pictures.

PARK (Fred G. Nixon-Nirdlinger, mgr.; agent, I. B. A.).—Elverton; Creatore; West and Vokes; Jolly Leo; Clayton and Bishop; Coyle and Co. Pictures.

Pictures.
TROCADERO (Charles Cromwell, mgr.).—The principal handicap against "The Joly Girls" reaching the first rank among the buriesque shows of this season is the cheapness displayed in the dressing throughout the show. The costuming of a buriesque show is one of its strongest assets

handling comedy lines and business. L. Schoen-werk and Lew Engle have small parts in both pieces. The burlesque is called "A Young Turk" with a little story of some sort intended, but not lasting long enough at any time to cause the audience much worry. Semendy has meally proven astifactory and is an earnest worker at all times. He is responsible for all the comedy in this show and could be stroager if he had better materist to work with. Schoenwerk opens the ollo with a few simple tricks in magic and went through nicely with a running fire of talk well mixed in Rhodes and Engle pleased with thair comedy acrobatics on the Ejoe and Prevost order. Kennedy, Evans and Kennedy were well received in their sketch "True to Nature" and the Coltons, who were seen in one of the local "pop" vandeville houses recently, were liked in a singing and talking act. George Archer's "Williams and Walker's Chocolate Drops" were an added feature and put a big, bright spot in the show. This bunch of colored people work as if they were determined to earn their money and they do it with good results. "The Joily Girlis" has never won much favor for cears their money and they do it with good results. "The Joily Girlis" has never won much favor for cressing and the show out of it and will help it many ways. It pleased woll he its present shape. OASING (Elias & Keenig, mgr.).—"The Parisian Widows," practically a new show and with several changes in the cast, well received here. BiJOU (O. M. Bellauf, mgr.).—"Americans." GAYETY—(Eddle Shayne, mgr.).—"The Rollies."

## ST. LOUIS

### BY FRANK E. ANFENGER.

BY FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent Orpheum Circuit).—Julian and Dyer; Lew Wells; Dayy and Poney Moore; Helen Belle Jerome and Co.; Alf Grant; Clara Belle Jerome, in "Joyland"; Avon Comedy Four; Rose Royal and Horse. One of the best bills of the season.

GRAND (Charles Wallace, mgr.; agent, Orpheum Circuit).—Lent l'antizer and Sam Mint; McGinnis Brothers; George Paul Co.; Five Avioos; John Well; Thalia Quartet; Berrac's Circus. Good drawing bill.

STANDARD (Lee Richenbech, mgr.).—"Runaway Glris."

Elia Reid Glibert at the Gayety this week is getting the Al Reeves "home town" habit.

Nalls Wabb. In: "The Glid From Rostoris" at

Nella Webb, in "The Girl From Bector's," at the Century made good a press agent's story Sunday by taking a trip in a balloon with a local pilot, John Berry. She was up a haif-bour and landed safely in an East Side suburb. The trip was made on a dare for a Christmas dinner.

It is reported that the site of West End Helghts which three times changed policy and twice management last summer is to be cut into residence lots. A company for the purpose has been formed according to report.

Mayor Kreismanne assisted at the opening of Frank Tate's new Bijou where the hero of the Cherry Mine, Wm. M. Cleiland and family, a soo of wild animals, nuseum freaks and moving pictures are all included for the admission of a dime. It is a beautiful place and absolutely freproof.

## ATLANTIO CITY, N. J.

ATLANTIO CITY, M. J.

YOUNG'S PIER (Ben Harris, mgr.; agent, U. B. O.).—Elfe Fay, "The Belle of Avenne A." a bit; Leo Donnelly, stories, a bit; Carbrey Brox, dancers, a bit; Madden and Fitzpatrick, in "The Turning of the Tide," a bit; Grace Leonard, excilent; Frosit Trio, in "Clown Alley," a crobatles, very good; Adolph Ringling, acrobat, very clever.—CRITERION (W. A. Barritt, mgr.).—M. p.—STEEPLECHANE PIER (E. L. Perry, mgr.).—M. p.—MILLION DOLLAR PIER (J. L. Young, mgr.).—M. p. I. B. PULASKI.

## BALTIMORE.

BALTIMORE.

MARYLAND (Fred. C. Shanberger, mgr.; agent, U. B. O.).—Tom Edwards, ventrilequist, good; (ligicalti's Arlel Ballet, pretty picture; Six American Dancers, very good; Kyle and Stevens in 'The Combination,' pleased; Ciliford and Burke, comedians, amused; Christy and Willis, well liked; Maybelle Admas, violulist, big hit; Zeno, Jordon and Zeno, acrobats, fair.—WILSON (Joe P. Dilion, mgr.; agent, Joe Wood).—John E. Brennan and Co., in clever rurni sketch; Lola and Laird, s. and d., very good; Signor Hubert, musician, hit; Lillian Hubert, songstress, excellent; Jack Marshall, minic, laughter; Caroline Pullman, character changes, applause; Wormwood Bears, well trained; Maxwell and Duddey in "For Sweet Charity's Sake," scored.—-VICTORIA. Pearce & Scheck, mgrs.; agent, William Morris).—Parewell week of "Imperial Minstreis," repeated hit; The Demacos, cing, astomol; Gregoire and Einstra, equilibrists, good; Mine, Fraviols, syclist, excellent; Contriney and Dunn, s. and d., good; Zamora, magician, well likel; Carmen and Espy, baujolsts, scored heavily; Anita Taylor, laughable musical act.——BLANNEYS (8ol, Saphier, mgr.; agent, I. B. O.).—20 22; Daucing Seatet, Dellawa and Whitney, Don Simon, Mr. and Mrs. Billy Burry.——GAYETY (Win. H. Ballaut, Morr.).—"Woulin Rouge Burlesquers."

GERALD C. SMITTH.

BAYONNE, M. J.

## BAYONNE, M. J.

BAYONNE, M. J.

BIJOI (B. D. Howard, mgr.; agent, I. B. A.; referred in. Bec. 20-22; Orloff Troupe, acrobate; Emmett and McNell, "The Busy Giris"; two and ity, musical; Melville Hussey, inpersentator; Ethelle Earle and Co., "My Lady Referred in the Article of the Company of t

## ALL REPORTS

contained in this issue of VARIETY

are of

## THIS WEEK'S SHOWS

commencing either Dec. 19 or 20

Reports from VARIETY'S correspondents all over are now forwarded by wire.

HOWARD (Jay Hunt, mgr.; agent direct).—
Merry Maidens Co.. House show includes Tasmanian and Vaudieman, acrobats; Joe Deming and
Co., Black and Jones, dancers; Dn Bols; Rhodes
and Adams, acrobats; Peter Griffin, monolog;
Florence Douglas, Rob McDonald, singers; Dunbar, gymnast; Billy Adams, stories.

## PHILADELPHIA

BY GEORGE M. YOUNG.

EY GEORGE M. YOUNG.

KEITHS H. T. Jordan, mgr.; agent, U. B.
O.)—The Christmas week hill best here in some time. The usual Christmas cheer prevailed, Manager Jordan entertaining over 4,000 orphans from various institutions invited through the daily newspapers. A. Jarge tree was magnificently trimmed by Stege Manager Charles Pielschman and bis crew while the women on the program distributed presents to the youngsters. Aliert Chevalier, headliner, and the clever foreign artist was warmly greeted. Amy Butler won liberal favor with a new singing turn. Miss Butler sings new songs and her quartet give excellent support. Other newcomers were Bowman Brothers, blackface, a clever turn, and reached the point predicted for them. They go even further. "Silvers' Oakley, the clown, was a big laughing hit with his pantomime ball game and some fine foor tumbling by Artie Nelson added favor. Beatrice Ingram and Co. presented a very likeble sketch called "The Duchess." It met with hearty approval. Susanne Rocamors pleased with her songs. The Heim Children put over their usual lively hit with their singing and comedy turn. The boy is adding a little more dancing now and the act is keeping on its journey to the front. The La Vine-Cimeron Trio did more than usually well in the opening spot. Wormwood's Animals just put the right sort of a finishing touch to a thoroughly enjoyable show.

VIOTORIA (Jay Mastbanm, mgr.; agent, M. P. C. O. A.).—Musical Cates and Two Cycling Demons features of an attractive bill. Others, Lander and Allen; The Harringtons; Fox and Demons; Charles Grant and Dogs; Goff and Le Roy; Adams and Mack. Pictures.

PALAOB (Isador Schwarts, mgr.; agent, M. P.

and many a show which has been weak on numbers has been saved because the producers have spent money to be the girls make a good appearance. Nothing like this has been done been done to state the producers have spent money to be the girls make a good appearance. Nothing like this has been done been done to the part of finish. This is a bad oversight on the part of the management, for the bunch of girls employed in the chorus ought to make a good impression on the average audience were they dressed as they should be. The drawback is specially noticeable because there is a liberal sprinkling of numbers in the first part and burlesque and several of them onght to put a lot of snap in the show. But the poor dressing does not run slone in the chorus. The principals have not gone very far in the outlay of cash to belp their appearance. Margaret Barter, who has the principal role, wears one dress in the first part and then appears in tights in the hurleque. It might be claimed that either part does not call for a change of costume, but this sort of thing is considered burlesque license and is most acceptable in the leading part. The same thing applies to Grace Patton who has more to do and is on oftener than any other woman in the show. Miss Patton is programed for the part of an actress, but Grace will never get very far in that line unless she puts on a few glad rags to make those in front notice her. Miss Patton leads several numbers and a little extra display in the costume line would do a lot for her. Thereas Colton and Nancy Simpson are also classed as principals and the dressing gets another slap when the latter "acts out" in one or two numbers wearing one of the baby dresses she wore while in the line. Tony Kennedy as the principal fun-maker, works hard all through and gets results in several places though there is not a great deal in the construction of either plece to carry the comedians very far. The first part is called "Two Buzzards" and in a version, not a great deal in the construction of either plece t

A Musical and Ventriloquial Idea away from all others. The laughing hit of every bill.

# WILL BE BACK EAST AFTER THE HOLIDAYS

Assisted by HILDRED

EVENING

Sole Representative JAOK LEVY. 140 West 42nd Street, New York City

# RAWSON

"Herald Square Jimmy"

sars VARIETY.

Written by Ella Cameron.
DEC. 20, MAJESTIC, CEDAR RAPIDS, IA.

Direction, PAT CASEY,

(The original, not a copy.) Mow Playing the Middle West.

Permanent address, care VARIETY, Chicago Office,

OF THE

TWO

YOUNGEST LEADING SOUBRET IN BURLESQUE.

Management, HARRY M. STROUSE. Season '09-'10, "Lady Buccancers."

NOTICE TO MANAGERS, ARTISTS AND FRIENDS: Send all Christmas Presents to COLONIAL THEATRE, NORFOLK, VA.

MERRY XMAS AND HAPPY NEW YEAR TO ALL.

DEC. 20, SHEA'S, TORONTO.

DEC. 87, BENNETT'S, OTTAWA, CAN.

"THE MAN MELBA"

VOCAL RANGE OF 8% OCTAVES.

BOOKED BY MILLER & BRADSTREET OF W. V. A

OH! YOU LUCKY PAIR!



"O'BRIEN FROM GALWAY"

BOOKED SOLID, COMMENCING DEC. 20. I. B. A. RESPONSIBLE





"VARIETY" 1 YEAR REE

FOR FIRST RIGHT ANSWER

Reply to "PRIZE PUZZLE," care The picture illustrates name of renowned feature act. VARIETY. New York.

KING OF ITALIAN COMEDIANS.



CARDS OF ARTISTS

UNDER THE READING OF "REPRESENTATIVE **ARTISTS"** 

AT FOLLOWING BATES: menthly, net 2 Inches de 1-2 Inch sere 1 Inch sere 2 Inches \$4.00 7.00 8.50 12.50

Larger Space Pro Rata
ment under this heading accepted for less than one month and no preferred position
given. Remittance must accompany suvertisements forwarded by mail.
Cash discount for 6 and 12 months.

MAJESTIC THEATRE.

MAJESTIC THEATRE.

"The Booth trio in 'cyclistic crasiness' put on some stuff which takes the house by storm. Their trick bicycle riding, interlined with new comedy trimmings, is hard to beat. To be exact, it hasn't been beaten. Who-ever puts one over better than this is in danger of being signed up by Hammerstein for life."—Galveston "Tribune."

IN "CYCLISTIC CRAZINESS"

"Making Good" is better proof than talking of "Hew Good" you are.

**Exclusive Agent, ALF. T. WILTON** 

## **VARIETY'S Branch Offices**

Advertisements and subscriptions received in each at regular rates.

News items may be forwarded to the most convenient, and will be promptly transmitted.

Letters may be sent to either of the addresses, and will be forwarded or advertised.

**Publication Office** TIMES SOUARE

## **NEW YORK CITY**

## **CHICAGO**

167 Dearborn Street JOHN J. O'CONNOR E. E. MEREDITH Representatives

## SAN FRANCISCO

2064 Sutter St. LESTER J. FOUNTAIN Representative

## LONDON

418 Strand, W. C. JESSE J. FREEMAN, in charge Cable "Jessfree: London"

## XMAS. HAPPY NEW YEAR. KOHLER and ADAMS

The Funny Musician and the Musical Girl. Copyright No. 185,958.

## BROCKTON, MASS.

BROCKTON, MASS.

HATHAWAY'S (McCue & Cabill, mgrs.; agent, William Morris; Monday rehearsal 10).—Stephen Fitspatrick and Co., head the bill with a pleasing sketch; Three Gilden Sisters, s. and d., good; Burton, Hughes and Burton, closed; Sam Golden, monolog, fair: Raymond and Harper, good; Hen derson and Thomas, colored, the hit; Grace Hawthorne, pleasing voice.—ORPHEUM (F. U. Bishop, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Gordon Bros. and the boxing kangaroo, excellent; Warren and Faust, good; Cornalis and Wilbur, comedy archatics, very good; Jack Cross, comedy magic; Laurie Sisters, clever.—SIEE-DY'S (J. L. Owens, mgr.; agent, I. B. O.; Monday rehearsal 10).—Earle and Bartlett, very good; Hammond and Forrester, The Hassons, Jimmy Gardner.

## BUFFALO, N. Y.

SHEA'S.—Ryan and Richfield, beadliners in "Mag Haggerty's Father," hig; Musical Nossea, good; Hassen Ben All's Arabs, big; Wright and Dietrich, new singing act, big hit; Dick Lynch, good; Evans and Lee, Mailia and Bart and Chester's dog complete, good show.—GARDEN.—"Vanity Fair" and extra attractions.—LAFAY.—Dave Marion and "Dreamland Burlesquers."

## BUTTE, MONT.

MAJESTIC (W. J. Swarts, mgr.; agent. S.-C.; rehearsal Saturday 10).—Miller and Mack, dancers, fair; Roberts and Fulton, passable; Alfred Jackson, cartoonist, clever; Beasle Valdere and Pony, cyclists, fine.—EMPIRE (W. A. Lingerman, mgr.; agent. Ed. Fisher; rehearsal Sunday 12:30).—LeRoy Beach, fairly good; Queer and Quaint, fair; Regina and Moynahan, good; Ilulbert and DeLong, excellent. II. T. ASHLOCK.

## CHARLOTTE, N. C.

OKARLOTTE, N. C.

ALMO (Curt Wiehe, mgr.; agent, direct, Monday rehearsal 12).—11. A. Shelton, h. f., good;
The Hays, musical, went big; Alamo Stock Co., in
playlet.—STAR (C. F. Newel), ngr.; agent,
Curt Wiehe, Monday rehearsal 10).—The Kinsburys, sketch, very good.—DIXIE (Ed. Wertley, mgr.; agent, direct, Monday rehearsal 1).—
Ney and Dayse, sketch and Impersonators, went
well.

LLA)YD.

## CINCINNATI.

COLUMBIA (Anderson & Ziegler, mgrs.; agent, Orpheum Circuit).—Herbert and Willing, good; Griff, good; Edwin Holt and Co., langbable; Harry Bulger, big hit; Gus Edwards, "Holland Heinles," good; Lily Lena, hig hit; Curson Sisters, grest; Walter C. Kelly, scream; Berg's Merry Girls, good.

PEOPLE'S.—Town Talk, featuring Chas. J. Burkhart, good show.
ORI'HBUM (I. M. Martin, mgr.; agent, William Morris).—Rawson and June, fine; Musical Lowe, bl.; Lamb's Manlkin, fine; Felix and Claire, big hit; Wilfred Clarke and Co., excellent; R. A. Roberts, great; Sophia Tucker, knockout; Frank Rush, scored; "Divine Myrms," very good.
STANDARD.—Roble's Knickerbockers, "Girls of Rottenburg." Clever burlesque, well acted.

## CLEVELAND, O.

CLEVELAND, O.

GRAND (J. H. Michela, mgr.; agent, U. B. O.; Monday rehearssi 10).—Granda and Federa, wire walking, headline; Plankteb and Co., clay modeling, good; Barrett and Bayne, s. and d., pleased; Reed, Bt. John and Co., musical act, feature; Fred Gilliman, won favor.—ORPHBUM (Chas. Hrekban, mgr. and agent; Monday rehearsal 10).—Bartells, clever balancers; Rogers and Burnatead, ainging duo, won favor; Bendon and Abodona, a. and d., pleased; Lindsay and Boosey, ladder balancers, feature; Yankee Doodle Four, wall received; Corbit and Forrester, sketch, "The Lady Lawyer," headline—KEITH'S HiPPODROMB (H. A. Danlels, mgr.; Monday rehearsal 10).—Lady Betty, a "Monkey," headlines; Luce and luce, fair musical act; Maude Millers, songs, well liked; Saona, portraits of great men; Albert Whelan, entertainer of merit and uncommon shillty; Lavaiera, Spanish dancer, feature of bill; Raymond and Caverly, good.—EMPIRE (But F. McPhall, mgr.; Monday rehearsal 10).—Ollege Girls in a well costumed and staged show. The chorus is good and well trained.—STAB (Drew & Campbell, mgra; Monday rehearsal 10).—Jack bonson brings out the S. R. O. algn for "The Ducklinga." The show is far above the standard.

### CUMBERLAND, MD.

ACADEMY OF MUSIC (Mellinger Bros., mgrs.).

—Gertrude Murdock, comedlenne, fair; Edwardee
and Claredon, soubret, good. W. D. ROHRER.

### ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—Alice Techow's cats, good; Areusa, well received; three Namos, hit; the "Bachelor Club," excellent; Robert Nome, good; Tanner and Glibert.—RIALTO (F. W. McConnell, mgr.; agent, same).—Wallace and Harris; Ida Greene; Pauline Weston; Gertle Cameron; Mabel Knight; William Moran, and Jax Bruno.

J. M. BEBRS.

### ERIE, PA.

ERIE, PA.

COLONIAL (C. R. Cummins, mgr.; agent, William Morris; rehearsal Monday 10).—"A" Quartet, good; Gilmore. Le Moyne and Perry, very clever sketch; Marion Brown, Impersonator, good; Three Colelands, clever musical act; Royer and French, comedians, good; Eight Gondolers, ergod acrobats. Big business.—ALPHA (Suerken & Fuster, mgrs.; agents, U. B. O.).—Mabel Joinston, good sond d.; Neil McKinley, very good character singing; Leonard and Phillips, good songs and talk; Bryant and Saville, comedians, good; Three Bolice Sisters, very fine singing act; Robert Demont Trio, big hit. Big business.—HAPPY HOUR (D. H. Connelly, mgr.; agent, Brazee Vauderlile Circuit).—Miss Bennett, songs, very good; Beauchamp and Fontsine, acrobats, clever; Ellene Fadly, vocalist, good.

The Alpha Troupe have signed with the Ringing circus.—The Colonial rised prices from 20 cents to 25 for the evening shows, commencing 20. Both Alpha and Colonial sweep laying at popular prices. The Alpha Bres two shows a day, the Colonial three.

M. H. MIZENER.

EVANSVILLE, IND.

GRAND (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—James Harrigan, pleased; Schrode and Mulvey, good; Mascagnos, well received; Ruby Raymond and Co., good; Walsh, Lynch and Co., pleased; Musical Johnsons, masters of the xylophone. Bnainess only fair past week.—OR-FIEL'M.—Under management of Chas. Sweeton, continues to do good business. This week Billy Kersands, Mildred Hollencamp. Woodali and Lowery. Kelley and Fugquay, Frank Lawrence, nusical comedians, make the bill a good one and well received.

OBBRIOGREER.

EVANSVILLE, IND.

## FALL RIVER, MASS.

FALL RIVER, MASS.

SAVOY (Julins Cahn, mgr.; agent, I. B. A.; Monday rehearsal 10).—Lora and Payne, good; Frank and Ethel Greene, very good; Krafft and Myrtle, excellent; 4 Stewart Sisters, good; Lasaro Trlo, very good; McKenzle, Shannon and Co., excellent; Hallen and Hayes, good; Dumtrescu Troupe, good.—PREMIER (L. M. Boas, mgr.; agent direct; Monday rehearsal 10).—M. p.; Beverly and Barnes, SI Jenks, John Bohan, Earl and Bartlett, Loster Kreiger.—BiJOU (L. M. Boas, mgr.; agent direct; Monday rehearsal 10).—M. p., Howland, Little Big Fonr, Franklyn, Gale and Co., Hannonds and Forrester, The Hassons, Virginia King, Jos. Conroy.—PLEASANT ST. (Walter Bigelow, mgr.; agent direct).—M. p. and vandeville.

## FORT WORTH, TEX.

MAJESTIC (T. J. Mullaly, mgr.; agent, Interstate).—Swain and Oatman, acrobats; James and Ellis, sketch; Marie Sparrow, well liked; Bear Sisters, good dancers; Fellx Adler, still favorite; Geo. S. Vnn's Minstrels, very entertaining.

I. K. FRIEDMAN.

## FORT WAYNE, IND.

TEMPLE (F. E. Stouder, mgr.; agent, W. V. A.).—Fay and Clark, Wilson and Helaise, Amorican Newsboys' Quartet, Weeks, Raiton Co., Jimnie Leonard, Dynes and Dynes —-LYRIC (F. W. Hartman, mgr.; agt., W. V. A.).—Jolly and Wild Co.

## HAMILTON, ONT.

GRAND (McCarthy & Ward, mgrs.; agent, Gus Sun; Moudny rehearsal 10).—Harvey and Case, assisted by Alphos Quartet, scored heavily in ex-cellent sketch. "Holly and the Boys"; Mary Mc-

### HARRIEBURG, PA.

HARRIBURG, FA.

OHPHEUM (C. F. Hopkins, mgr.; agent, U. B.
O.).—Harry De Cos, balancing act, pleased; Ras and Brosche, "Just Like a Woman," laught Wheeler and Woods, singing, "Whea Teoca Meets Baas," well blended voices; Lewis McCord and Co., "Winning on Wind," went well; Gladys Lockwood and Paul McCarthy, s. and d., hit of bil; Mullen and Correlli, tumbling, good; Bersac's Comedy Circus, big laughing act.

J. P. J.

### HARTFORD, COMM.

HARTFORD, COME.

POLI'S (Lewis D. Garvey, acting mgr.; agent, U. B. O.; rehearsal Monday 10).—Eight Palace Girls, assisted by James Clemens, headlined, classy act and very well liked; Violet Black and Co., "In the Subway," special feature and big laugaling hit; Brown and Ayer, songs and planoique, good; Lyons and Yosco, "The Singer and the Harplat," applause hit of the bill; Ermie and Mildred Potts, clever bag punching; Hill, Cherry and Hill, comedy cyclists; Winßeld Douglas and the Moskrop Sisters, fairly good.—SCENIO (Harry C. Young, mgr.; agent, direct; Monday robearsals 9).—La Mont's dog, cat and monkey circus, heallined and much enjoyed; Major, Smith and Mae, sketch, "A Tryout in Vaudsville," good; Jenkins and Covert, s. and d., fair.

### HOBOKEM, M. J.

EMPIRE (A. M. Bruggemann, mgr.; agent, I. B. A.; ruhearsal Mouday 10).—Bill headed by the becentric Four, funny; May Duyea and Oo, capital sketch; Warrings and Goodfrew, parodies, very good; Eslet Clarke and "dancing" horse, good; Sherwood, zyjophonist, pieased; Wood and Lawson, The Magiuleys, gymnasta; Sammy Collins, ill. songs.—LYBIC (Grant Riggs, mgr.; agent, Joe Wood; rehearsal Mooday 10).—May Yoke Western and Young, Fratt's Dogs, Trumble Sisters, Lauder and Morton.—GAYETY (Chas Francklyu, mgr.).—Itwin's "Big Show," big bussivester and Morton.—GAYETY (Chas. Franchlyu, mgr.).—Irwin's "Big Show," big business.—NOTES.—Rumor still current the United will sgain be represented here next season in a new theatre to be built at Washington and 6th streets.

JOHN KAY.

### INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.; agent, U. B. O.; rehearsal Mooday 10).—Ferreil Bros, smart cyclists; James H. Cullen, clever songs; Barnes and Crawford, comedy akit; Olivetil Tronbadours, gultar and violin, good; George Felix, Lydis, Clara and Emily Barry, "The Boy Next Door," enjoyable; La Petite Revue, musical revival, good sluging; Matthews & Ashley, comedy with scenery; Annette Keltermann, "the Diving venus," talk of town.——COLONIAL (Cecil Owen, mgr.; agent, William Morris; rehearsal Monday 10).—Empire City Quartet, hit; Fred Hallen and Molly Fuller, good; Shean and Warren, good; Dora Pelletier, imitations, fair; Bertie Fowler, fair; Ames and Corbett, novelty dancers; Morris and Morris, foolery; Tori Troupe, Japanese juggiers.

## JOLIET, ILL.

GRAND (Frank Thelieu, mgr.; agent, B. S. Norton & Co.).—Gibney and Earle; Waland-Teckla Tric; American Four; Ms Stevens; Chas. Banks; the Three Keileys.—TAVERN (L. M. Seubens, mgr.).—"Barnyard Frivolitiea"; Douglass and Van Young; Klitle Fay; Agnes Aldra; Musical Copes; John McGlinn; Cora Simpson. STEVENS.

## KALAMAZOO, MICH.

MAJESTIC (Harry Crull, mgr.; agent, W. V. A.).—Caron and Farnum, acrobats, good; Dunn and Francis, sketch, pleased; World's Comedy Four, fair; Bimm, Bomm, Brrr Trio, musicai, G. S.

## KANSAS CITY, MO.

RANSAS CITY, MO.

ORPHEUM.—This week another excellent bill, with Valerie Bergere and Co. in a laughable sketch, and "At the Country Cito," a very good nusical comedy, as headilose; Arlington Four, makes hit: Chas. Ahearn Troupe, cyclists, took well; Chassino, shadowgraphist, clover; Carlin and Clark. comedians, fair.—GAIETY.—Rice and Barton's Galety have very good show and exceptionally strong vaudeville.—CENTURY.—Galety Cirls with 'tst White, nothing extraordinary, room for improvement.

PHIL McMAHON.

## LINCOLN. MER.

CRPHEUM (Martin Beck, gen. mgr.; agent, direct, rehearsal Monday 6 p. m.).—Capt. Geo. Anger and players, appropriate vehicle, well received; Faye. Miller and Weston, s. and d., scored; Florence Stelling, passable; Lanra Buckley, nonolog, plessed; Paul Kleist, mniscal, hit of bill; Howard and Howard, "The Messenger Boy and the Thesplan," solid hit; Stelling and Revelle, triple bar, aversge. LEE LOGAN.

## LITTLE BOCK, ARK.

MAJESTIC (S. S. Harris, mgr.; agent, Inter-State).—Musical Brandons, fair; William Howley and Allie Lealie, pleased; Eva Bindge, "Milliam Hary Maild," clever; Irene Lee and Bro. s. and d., good: Bernice Howard and Co., playlet, laughable; L. T. Johnston, ventriloquist, hit; Bush and Peyser, acrobatic comedians, good.

## LOUISVILLE KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orphenin Circult).—The Be Ano Duo, mechanical ubsurdity, good: Cooke and Miss Botbert, fail Brahm's Quartet, well received; Conroy, Le Maire and Co., langhable; Brindamour, Jail Bresker, elever; Montgomery, ventriloquist, hit; Sam Watson's Farmyard Circus.—BUCKINGHAM (Horace McCroklin, mgr.).—Sam Devere's, large audience, show good.

J. M. OPPENHEIMER.

A LAUGH IN EVERY LINE.

## **\$1.00** Parodies **\$1.00**

BUYS SURE-FIRE PARODIES ON BUYS

"PUT ON YOUR OLD GREY BONNET" "CUBANOLA GLIDE" "WILD CHERRY RAG" " OH WHAT I KNOW ABOUT YOU"

Enclose one dollar for the four to

## HARRY BREEN

361 HOYT STREET, - BROOKLYN, N. Y.

NAT WILLS Reference

JOE WELCH LEW DOCKSTADER

Excitative Genuine Diamond Jewelry, Foreign Novelties, etc.
Reconstructing old jewelry into modern settings.

LONDON

## Casino Jewelry Shop

Telephone JAC. ROBENTAUM, Prop. 1239
Murray Hill 1494 Broadway, N. Y.

## WANTED

## **COMEDIAN wants LADY PARTNER**

For Vaudeville Act.

Must be young, good looking, refined, with ability and wardrobe. A clever singing comedienne preferred. Can offer swell part in a real sketch. Split even. Enclose photo, state experience, age, height, weight, etc.

LEW CARLETON

357 East Market St., AKRON, OHIO

THE TALK OF EVERY TOWN THEY VISIT.



## HOWARD AND **COLLINSON**

In an English Movelty Act, "A PIECE OF DRESDEM CHIMA." Booked solid.

Director

## ALBERT SUTHERLAND

FOR SALE COMPLETE RECOGNIZED

## ANIMAL ACT

Including Cages. Properties, etc., 5 Geese, 8 Roosters, 1 Dog. Address TRAINER, care VARIETY, Chicago.

## **BLACK and JONES**

The Colored Act, dissolved partnership Dec. 20, PERRY BLACK will work with his wife. The Act will be known as

## The Blacks

Permanent address, care VARIETY.

G. HARRIS

High-class Comedy and Dramatic Playlets NOW PLAYING PANTAGES' CIRCUIT.

REPRESENTATIVE ARTISTS

## REPRESENTATIVE ARTISTS

"Night in Sinms of London"

ALF REEVES, Manager.

WILLIAM MORRIS CIRCUIT.

Personal direction, B. A. MYERS.

"LITTLE CHARLEY"

and PRESENTING IN VAUDEVILLE,

Stable-boy and The Girlie"

United Time

"THE GIRL FROM THE STATES."

# PAKA in her Original

CAN DO THINGS NO OTHER MAN-KIN

RETURN ENGAGEMENT on ORPHEUM CIRCUIT. WEEK DEC. 27. ORPHEUM, MOBILE.

SARAH LOUISE

HEADLINE ATTRACTION PLAYING UNITED TIME

Jan. 10, Hammerstein's, New York

ALWAYS A HIT A FAVORITE EVERYWHERE

Direction JACK LEVY

Europe, has returned to over the ORPHEUM TOUR

JAN. 8 AND 10, ORPHEUM, SAN FRANCISCO.

Booked solid until 1918. Direction, JENIE JACOBS.

## WANTING TO HEAR FROM REAL AGENTS.

FRANK ZOE SYLVAN
HIGH ART PARISIAN NOVELTY VAUDEVILLE ARTISTS,
Introducing
SYLVAN CASAD, The Boy Comedian with the Big Voice.
In their own version of
"EVERY DAY HAPPENINGS ON A RAILROAD."
Permanent address, DARLINGTON, WIS.

Are you worried, Mr. Agent— Weary, discouraged and sick? I'll tell you the best thing to do-

AND R

QUICK-FOR NEXT SEASON.

BOOKED SOLID THIS SEASON.

(CHARLEY BRADLEY)
You know he is on the Morris Time. You know he is deing well.
If you don't know ASK J. C. MATTHEWS.

Now

AND

BENEDICT

EOCENTRIO SINGERS AND DANCERS
Regards to Dale and Boyl, Claude and Fanale Usher, Hauvey and Ballies and Billy Mann

THAT ARTISTIC ACROBATIC JUGGLING ACT! OH YOU DEVIL STICKS! THE TRICK THAT TEACHES THOSE WHO TABLE TRICKS!



See those Pearl Costumes. Extremely beartiful. Mgr. Conderman (Julian Theatre, Chicago): "Certainly a great hit." "Menry," in Chicago correspondence VARIETY: "Easily hit of the bill." When answering advertisements kindly mention VARIETY.

## I. MILLER, Manufacturer



CLOG. Bailet and
Acrobatic Shee
a specialty. A
work made at
short notice. ATI

## IAMES MADISON

VAUDEVILLE AUTHOR
Writes for Lew Fields, Joe Welch, Billy Van.
Pat Rooney, Al. Leech, Ben Welch, Howard and
Howard, Wynn and Lee, Al Carleton, etc., etc.
Also publisher MADISON'S BUDGET No. 12, that
classy book of newest comedy material. Price \$1. 1493 Broadway, New York. Hours 11 to 1

Just completed and for sale: A Hilarions Tabloid Farce,

## "IN A GERMAN RATHSKELLAR for two comedians, soubret and character woman. Funny, original foolery.

HOLLAND HUDSON se M St., N. W., Washington, D. C. Write new for terms.

WISHING ALL FRIENDS A MERRY XMAS.



Performing Feats of Strength, using little fingers and teeth. Ask SMITH & ALBEE, Agents.

## Wanted SISTER TEAM

Singing, Buck and Wing or Fancy Dancing. ALSO ONE WOMAN and TWO MEN for sketch. Apply Flat F., 4247 Indiana Ave., Chicago.

PHOTOS, CABINETS, \$2.50 per 100. Class. Est. 25 yrs. Have sittings or send photos or negative. JOHNSON, 198 Wabash Av., Chicago.

Telephone | 1588 | Bryant ARIETY TIMES SQUARE "VARIETY, New York"

## **ADVERTISING RATE CARD**

### SPACE OR TIME RATES ..... \$ .20

1 Inch (14 Agate lines) 1 time 2.8	
1 In. 3 months (18 times) in advance \$5.0	0
1 In. 6 " (26 times) " " 06.5 1 In. 1 year (52 times) " "120.0	0
1 In. 1 year (52 times) " "120.0	0
1 Page (672 Agate lines)	0
14 Page 65.0	
14 Page 83.5	0
Front Page (portraits of women only)100.0	0
5000 Lines ) ( .1	8
10000 Lines To be used within one year .1	7
20000 Lines ) .1	6
DOCUMENTS DOCUMENTS	

## PREFERRED POSITIONS i In. across Page 2 In. "" 5 In. "" 1 Page

IN ROUTE SHEET one time.....

### ARTISTS' RATE CARD Under "Representative Artists" (For Artists Only)

14	Inch single column	B		 84.00	monthly	met
1	Inch "		 	7.00	44	
14	Inch double "		 	 8.50	**	66
ĩ				12.50	44	04
				12.50	**	44
9	Inches double "			22.50	44	
	Inch across page.				64	84
	Inch across page.				44	0.0
	Inches across page				44	66
	Inches across page				04	0-0

LARGER SPACE PRO RATA Discount 3 months, cash in advance, 5%
Discount 6 months, cash in advance, 10%
Discount 12 months, cash in advance, 10%
(Advertisements under "Representative ritists" not accepted for less than one month.)

Me Preferred Positions Given.

CUTS

 Single Column (1 time)
 \$15.00

 Donble Column (1 time)
 35.00

Advertisements forwarded by mail most be accompanied by remittance, made payable to Variety Publishing Co.

SHORT VAMP SHOES (Exclusively for Women). For Stage, Street and Evening Wear. Great Variety. Exclusive Models.

ANDREW GELLER
Oceator of Short Vamp Shoes.
507 Sixth Ave., New York. Bet. 30th and 31st Sta.
Send for Illustrated Catalogue.
One Flight Up.
Tel. 1955 Madison Sq.



MERRY XMAS AND HAPPY NEW YEAR TO ALL

with Bailey & Austin's "TOP O' TR' WORLD." EN ROUTE TO CALIFORNIA.

LOUIS LODGE No. 5 MEMBERS OF

SEND YOUR DUES TO THE UNDERSIGNED, WHO HAS BEEN RE-ELECTED FIN. SEC.

ROBERT W. MULLEN
Care T. M. A. HEADQUARTERS, 16 S. 6th ST., ST. LOUIS, MO.

### MERIDEN, CONN.

MERIDEM, COMM.

POLI'S (A. E. Colver, mgr.; agent, Weber & Allen).—Dean and Price "A Pleasant Mistake," fair; Morton-Jewell Troupe, jugglers, good; Esmeraida, xylophone soloist, pleasing; Mina Minar and Co., "Parls by Night," very good; Cillihan and Murray, burnt cork comedy, good; Cillihan and Murray, burnt cork comedy, good; Chas. B. Ward, Katherin Kiare and Alice Lillian Ward in "The Twin Flats," the hit.—CRYSTAL (Pindar and Radolff, mgrs.).—M. p. and songs by Vlola Morrison. Good honese.—STAR (R. T. Hailiwell, mgr.).—M. p. and songs by James Penders and Cecile Wilson; added attraction, Drowne's Lady Orchestra.

### MERIDIAN, MISS.

GEM (John Woodford, mgr.; agent, C. E. Hod-kins).—For 20-22: The Sims, sketch, entertain; Lawrence and Co., trumpeter, splendid. H. B. MAY.

### MILWAUKEE, WIS.

MILWAUKEE, WIS.

MAJESTIC.—Chas. Barry and Hulder Halvers, popular team; Harry Fiddler and Byron Shelton, good impersonators; The McGradys, splendid arrow shooters; Mme. Mauricia Morichini, pleasing songstress, headilner; James Young and Co., good arce; Mack and Walkers, songs, plesse. Carson and Willard, comedians, good; Seven Bonbairs, wouderful symmasts.—Star.—Wine, Women and Song Co., aplendid burlesque.—GAYETY.—The Behman Show, great burlesque, well received.—PRINCESS, ORPHEUM, LYRIO and DELIGITT, pletures and songs.

HERBERT MORTON.

## MONTREAL, QUE.

BENNETT'S (dec. D. Nicoll, mgr.; agent, U. B. O.).—Laskey's Twentieth Century, headlined and pleased; J. C. Nugent and Co., "The Rounder," went well; Hanley and Arvis, well liked, and Al Carleton, a hit; the Four Rianos, Lillian Tyce, Meredith Sisters and Topsy and Topsy ail pleased greatly.

BILLY ARMSTRONG.

## MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; Monday rehearsal 10.20).—George Muder, instrumentalist, good; Arch ('Ity Trio, took well; Brooks and Carlisle, comedy sketch, pleased; Reife Bros, and Miss Murray, hit.

GEORGE FIFER.

## NEW BEDFORD, MASS.

NEW BEDFORD (W. R. Cross, mgr.).—21-24:
Aerial Bartietts, Mamie Harnish; pictures.—
SAVOY (J. W. Barry, mgr.).—20-22: Mufs and
Pearl, well received; Elsle Ford, clever; pictures.—
NICKEL (J. McAloon, mgr.).—M. p.
H. C. TRIPP.

## NEW HAVEN, CONN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop.; F. J. Windish, res. mgr.: agent, U. B. O.; Monday rehearsal 10).—
"High life in Jail;" with William Stoan and W. H. Mack, assisted by four others; this travesty one of the best ever. George Spink and Agnes Lynn offered some decidedly clever and original songs and dances, which met with great favor. Wilson Bros. (Frank and Joe) in "Nonnense Land." decidedly funny, and were compelled to respond to a half dozen encores, Hermany's Cata and Dogs did some truly remarkable things. Howard Truesdell and Co. in a farce. "A Corner in Halr." pleased. Ed Morton, singing comedian, fair. The club juggling of the Three Bannons was as clever as snything of the kind ever witnessed here.

E. J. TODD.

## NEW ORLEANS, LA.

MEW ORLEAMS, LA.

ORPHEUM (Martin Beck, mgr.; agent, direct; Monday rehearsal 1).—"Bathing Glris," swagger; Anna Laughlin, warmly welcomed; Dunn and Glasier, riot; Jimmy Lucas, local favorite; Non-ette, violinists, clever; Gavin and Platt, breesy burlesque; Mabel Bardine and Co., "Suey San," poetic playlet, pretentiously produced, prettily portrayed; Mankin, contortionist.——AMERICAN (Henry Greenwail, mgr.; agent, William Morris; Sunday rehearsal 10).—Severin, headliner, "One of the Infantry" not so good as "Conscience"; Rinoldos, hoop rollers, fair; McDonald and Huntington, spiendid; Harry Joison, appealed by gallery, blue material; Wilton Bros. closed first half; Carroll and Cook did inlety; Kennedy and Rooney complete the bill:—WINTER GARDEN (Lew Rose, mgr.; agent, direct; Sunday rehearsal 10).—Knox and Willard, burlesque, melodrama; Arnold Twins, singers, fair, dressing detracts; Ethel

Johnson, prima donna, very good, make up needs attention; Joe Haggerty, monologist, entertaining; Catherine Warren, soubret, dainty; the Lady Minstrels closed.—SHUEBERT (J. M. Dubbs, mgr.).—Billy Zulin, comedian, liked; Zeigfued and Barker, sketch, provoked laughter; Graiam Sisters, magnetic; "Deestrick School" closed the show.—VICTOR (Judah Levy, mgr.).—Bessie Moore, "coon shouter," big; La Salle, female impersonator, excited curiosity; Sells Sisters, fetching; "Mike's Mistake" closed the bill.—DAUPHINE (Waiter Brown, mgr.).—Jeffries, Gotch and others to half filed houses Sunday evening.

O. M. SAMUEL.

## NORFOLK, VA.

NOMFOLE, VA.

COLONIAL.—Bill decided by Eva Fay; Burna and Fuiton, s. and d., clever; Three Durmonds, l'arlidan street musicians, entertain; Vernon and Co., ventriloquial act, excellent; Kaufman Bros., s. and d., very good; John P. Wade and Co., sketch, fine; Annie Chandier, ainging and impersonations, hit of bill.

S. R. HILLIER.

## PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearssis Monday 10).—Three Nevarros, acrobats, good act; Tom Barry and Co., in "Nick Carter." good comedy act; Brandon and Taylor; The Mathlens, jugglers, fair; Shep Camp and his "Fly By Night" minstrels, very good; W. Conghter, ill. songs and m. p.

GEO. FRANKLIN.

## PORTLAND, ORE.

PORTLAND, ORE.

ORITHEUM (J. Cordray, mgr.: agent, W. V. A.).—Franklin Underwood and Frances Slosson, feature, in "ibobbs' Dilemma," strong local favorites; Basque Grand Opera Quartet, excellent; Belle Davis and Picks, scream; James B. Donavon and Rena Arnold, did well; Frank Finney, acream; Fox and Foxies, went big.—I'ANTAGES (John A. Johnson), ingr.: agent, W. S.).—Princess Irene's trained lions, big feature, city billed like a circus; Four Dordeens, sensational; Mills and Moniton, laughable; Gaines and Brown, above the average colored acts: Three Mindcal Millers, excellent; Leo White, ill. songs.—GRAND (Frank Commerry, mgr.: agent, S.-C.).—Alber B (Frank Commerry, mgr.: agent, S.-C.).—Alber B (Park Commerry, code in the commerce of the c

## READING, PA.

BEADING, PA.

ORPHEUM (Frank D. Hill. mgr.; agent, U. B. O.; Monday rehearsal 10:30)—Kesaler and Dunn. good; Mr. and Mrs. Jas. B. McCann and Co., "Incle Charles of Charleston," pleased; Eddle DeNover and Danie Siters, encored: Charles Carlos. Lilliputhno Circus, well received.—BIJOU (Frank M. Erickson, mgr.; agent, M. P. C. O. A.; Monday rehearsal 10:30).—Fisher and Fisher, dever; Kir Karaon, good; Two Macs. laughing, this Miss Nellson, pleased.—GRAND (Cornellus Keeney, mgr.; agent, W. S. Cleveland; Monday rehearsal 11).—Ollo Quartet, Hattle Lurad, Siddons and Earle, Morey Brothers.

HOWELL.

SAGINAW, MICH.

JEFFERS (W. S. Butterfield, lessee; Will Marshall, res. mgr.).—Kluker, contortionist and his dog, fine; Gen Hughes and Co., playlet, pleased; Headline, Adelaide and Giris, big hit; Chartress Slaters, singing and whistling, good; Van Avery, jokes old; Mueller and Mueller, singers. First show under new management; house packed.—BIJOU (Belle Busco, lessee; W. A. Rusco, mgr.).—Sherman, DeForest and Co., "A Jay Circus,"—Sherman, DeForest and Co., "A Jay Circus," splendid; Jack Frinceton and Agnes Yaie, in "990 Miles from New York," comedy in siang; Dave Lubin and Co., "The Humming Coon"; Jennie Fletcher, good.

MARGARET GOODWIN.

## SAN ANTONIO, TEX.

STAR (Kennedy & Wyler, mgrs.; agent, Majestle).—Barclay and Morrls, sketch, servan; Neary and Millen, a. and d., good; Williams Sisters, s. and d., a lit.—ILAPPY HOUR (Tom Mills, mgr.; agent, Sullivan & Considine). Stacey and Grapa, s. and d., pleased; O. D. Paddock, sloging and talking, applause; Fred Jarvis, singing and talking, good.—ROVAL (Livyd Spencer, mgr.; agent, C. E. Hodkins). Bon Air Trio, acrobatic, a hit; Howard and Alma, sketch, very good; Merediths, dancers, excellent; loric Trio, singers, applause.

"ALIDELLA" DANCING CLOGS

Ladies' or Men's Sizes Price, all wood sole, \$4.00. Leather shank. \$5.00, delivered free. Patent fastening never ALBERT H. RIEMER SHOE CO., Milwaukee, Wis.

## -REAL HITS-4

"DEAR OLD MOONLIGHT" Our Feature Hit,

"Down Among the Sugar Cane" The sweetest of sweet songs,

ABRAHAM LINCOLN JONES" or "THE CHRISTENING"

The new sensational coon song,

"LILAC and ROSE" Real Song for Real Singers,

GOTHAM-ATTUCKS MUSIC CO. 136 West 37th Street, New York

## KELLER

CHICAGO

COSTUMER

EXCLUSIVE DESIGNS.

Costumer for the Leading Stage Celebrities.

## SECOND HAND DRESSES AND FURS

BARNETT 828 STATE STREET, CHICAGO, ILL.

## cener

SILKO, DYE, OIL AND WATER COLORS.

DANIEL'S SCENIC STUDIO.

Chicago Opera House Block, Chicago, III.

## Sam Andrews

FINE FURS and DIAMONDS

BOOM 688 REPUBLIC BUILDING.

('Phone Harrison 4449.)

CHICAGO

## Tel. Mad. Square 7053. SHORT VAMP SHOES



VAUDEVILLE SCHOOL

## STAGE ACTING

MAKE-UP, DRAMA, ELOCUTION, SINGING All Toe, Fancy, Novelty, Wooden and Soft Sloe Daucing: Vaudeville Acts and Sketchea. ASCERTAIN your talents. Better your condition, Trial lessons given. Send for illustrated booklet, "How My 4,000 Pupils Have Succeeded." The celebrated 

ALVIENE STAGE TRAINING SCHOOL, GRAND OPERA HOUSE BLDG.

23D ST. AND 8TH AVE.

ENTRANCE 209 Sth AVE.

ENTRANCE 209 Sth AVE.

Call, write or 'phone 2599 Chelsea.

Courses now forming. Failure impossible if we accept you as a student.

Public student performances.

Acts are trial performances given in our owa theatre. We instruct in person or by mail. Engagements guaranteed.

MONOLOGUES, Sketches, Sidewalk Conversa-tions, etc., written to order for profession. Good Original Work at Low Prices. Why not have an exclusive production! Order NOW. HENRY MONTEE, 84 Spreat St., Detroit, Mich.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

AND "JIM." VARIETY, New York or Lond Miss

Communications, VARIETY, London

WEBER & ALLEN, Agents.

Gee, Blutch made me laugh

WM. S. CLARE'S "JERSEY LILIES."

Those "Tanglefoot" Dancers.

NOT ONE IN "ONE" LIKE THIS ONE.

ECCENTRIC EQUILIBRISTS AND ACROBATS.

A Sovelty away from all others. Meeting with success every care VARIETY, New Yor

New York England Australia Africa

# ALONE, DOING TEN MINUTES.

Playing for WALTER F. KEEFE

JOS. E. SHEA, Agent.

DESCRIPTIVE PIANIST EXTRAORDINARY, Especially "STORM" Piece with ELECTRICAL Effects
Act 13 Mins. Have open time. Address Sullivan-Considine, San Francisco, Cal.
JOHNNIE C. WALSH, Mgr.

Dec. 27, Orpheum, Harrisburg.

Temporary address, VARIETY, Chicago

address, 108 SELBY ROAD.

## THREE

JACK DUNHAM (Parthes)

SAM EDWARDS (Athes)

JOE FARRELL (D'Artegnan)

MUSERTHEES OF MODERN DAYS.

Campaigning with "The Tiger Lillies" Co.

DEC. 18-88, CAMP EMPIRE, DES MOINES; 28-85, FOST LYCEUM THEATRE, ST. JOE. THE MUSETTEERS OF MODERN DAYS.

DOPE.

"World's Pressier Colored Ventriloquist."

Presenting his original scenic nevelty, "FUN IN A BARBER SMOR."

Ask MR. JOHN J. QUIGLEY. Makes good on any bill.

COPYRIGHTED.

Address care VARIETY.

JOOK! JOOK! OOK!

That Comedy Ring Act

WEEK DEC. 27, BOWERY, NEW YORK. '09-'10, "LADY BUCCAMEERS." MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL.



Some Singing, Some Dancing, Some Comedy and Some Clothes. Big Hit on Pan-tages' Time. HEADED EAST.

WATCH for the NEW BIG ACT.

"THE

Presents "AN HOTEL ROOM IN MID-AIR." Big Success Everyw

Playing S.-C. CIRCUIT. MOTICE.—NEW ACT COPYRIGHTED.

### SALT LAKE, UTAH.

GALT LAKE, UTAK.

ORPMEUM (Martin Beck, gen. mgr.; agent direct).—Capacity house Sunday evening. Minnle Seligman and Wm. Bramwell Co. in "The Drums of Doom," sudience spelibound and curtain very enthusiastic; the Swiss Quartet was closed after first abow, very poor; Emil H. Johnson took their piace Monday matinee, generous applause; Edwins Barry and Co., took well; Jack McKay, scored big; the Bootbiack Quartet, comedians, responsible for most applause; Three Bounding Gordons, a well dressed act, and exceptionally well received; Corletta, good applause.—MiSSION (John Clark, mgr.; agent, S.-C.).—Edith Haney, good, Barney Williams, monolog, clever; Howard Missinler and Co. in "Mister Btranger," the feature act, scored well; Killion and Moore, nothing new and did not hold audience well; McLalion and Carson, a novel sakuing act, well dressed and well put on; Will J. Harris and Harry Robinson, in "A Bunch of Kids," took well.—MAJEVIC (II. Revier, prop. and mgr.; agent, Ed. Fisher, Seattle).—On account of the illness of Herrietta Gores she did not appear, and Risner worked alone, did well, but is copying John Burches hat act Beardsly Slaters, songs, bit of bill.

EUGENE J. OWEN.

### SAVANNAH, GA.

CRITERION (Frank & Hubert Bandy, mgrs.; agent, William Morris).—Steele and Connolly, b. f.. big bit; Dorothy Mitchell, comedienne, clever; Nicholas and Smith, bicyellats, beadliners; Zamioch and Co., "Spirtua Mystorogla," excellent act; Mysterious Jack, great; Wheeler and Connelly, in "The Way of the World," an immense bit.—COZY (Charles Bernard, director; Arthur Lucas, mgr.).—Featuring Grace and Daley, European dauces, out of the ordinary, an immense bit; Prof. Poole, contortionist, very good; Ethel Hunter, Volunter, great; Billy A. Falls, great; Wilson and Wooten, connedians, went big.—ORPHEUM Missey, mgr.; agent, Inter-State; Monday rehearsal 2).—Featuring liewitt and Co., "Who is Elaine?" (clever comedy; Horace Webb and Co., acrobatic and ladder, good; Louis and Chapin, a. and d., went big; Leo Filler violinist, great; Thardo and Odom, pianologue and paredies, bit of bill.

SCHEMECTADY, N. Y.

MOHAWK (Chas. T. Taylor, mgr.).—16-18:
"Rents Santley," good; big business. 20-22:
"Crackerjacks," pleased.—EMPIRE (Wm. H.
Buck, ncr.).—10-18: "Washington Society Giris,"
good. 20-22: "Colonisl Belles," opened to good
business. S. KiNG.

### SEATTLE, WASH.

SEATTLE, WASH.

ORI'HEUM (Carl Reiter, mgr.; agent, W. V. A.).—Four Readings, wonderful; Chadwick Trio, screams; Arturo Bernardi, Immense; Dagwell Sieres, fine; Una Clayton and Co. clever aketch; The Voelkers, high class; Hopkins and Axtell, very clever.—MAJESTIC (Frank Donnellan, mgr.; agent, S.-C.).—Joe Boganny Troupe, great; Columbia Comedy Four, sub hit; "Way of the Weat," excellent; Probst, hit; Danclag Belles, very clever; Emerald and Duprée, fine.—P-ANTAGES (Alex. Pantages, mgr.; agent, Western States).—Mysterious Myrna, drawing card; Pearson and Garfield, anusing; Wills and Hasson, hit; Maclean and Bryant, langhable; Payne and Lee, good; Helene Lowe, fine.

W. C. T.

cne Lowe, fine.

SHAMOKIN, PA.

FAMILY (W. D. Nields, res. migr.).—Roattino and Stevens, s. and d. good: Max Holden, magician, clever; the Plottis, singing, encored; Mabel Joinston, ventriloquist, a hit; Casey and Smith, comedy, laughing hit.——THE GRAND, a moving picture house, seating 350, will add vaudeville to its program, running two or three acts.

W. F. K.

## SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct, Sunday rehearsal 10).—Winona Winter, big bit; Nevins and Erwood, elever dancers; Republis and Donegan, graceful skaters; Charles Kenna, pleased; Sansone and Dellla, gymnastics, good; Clark's Monkles, anusling.

CHARLES S. CAREY.

## SPOKANE, WASH.

SPOKANE, WASH.

ORI'IIEUM (Martin Beck, gen. mgr.).—Julius Steger and Co. and Willie Pantser Co., joint head-liners, share bonors equally; Clermont's Circus, good done; Muriati, good opener; Irene Bomain, pleased; Kramer and Ross and Dorothy Siaters complete.—PANTAGES (B. C. Clark Walker, mgr.).—Klimen, Taylor and Walker, local singers, hig hit; Perofi's circus, very good; Clotilds and Montrose, went well; Mills and Flynn, hit; Eliot and West, excellent; Jones, Williams and Co., ordinary.—WASHINGTON (Geo. Blakeslee, mgr.).—George Ferne and Co., scored big; Four Melanis, draft class; l'aulinetti and l'ique, clever; Lamuritts and Partner, very good; Sally Stembler, pleased; Billy J. Coleman, fair. R. E. McHUGH.

## SPRINGFIELD. MASS.

SPRINGFIELD, MASS.

POLI'S (8. J. Breen, res. ngr.; agents, U, B.
O.; rehearsal Monday 10.—Lamont's Cockatoos,
pleased; Josephine Joy, fair; Dick Crollina, good;
Thurber and Madison, latter very good; Lovenberg's "Operatic Festival," entertained; Hibbert
and Warren, as good as ever: Gasch Sisters, real
headliners.—GILMORE (J. Bingham, res. mgr.).

—20-22: "Golden Crook," very good
G. A. PRESSL.

## ST. PAUL. MINN.

ST. FAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; bookings direct: Sunday rehearsal 10).—Rosario Guerrero, pantonime, good; Ed Reynard, ventriloquist, fine: Churles Montrel, juggling, pleased; Crouch and Welch, dancers, good; Bowser and Hinkle, sketch, good; Oligias and Douglas, acrobatic, pleased.—MAJESTIC (Allies-Boudy, Theatrical Co., owners; bookings direct; rehearsal 10).—Onetta, dancers, fair; Tom Brantford, musical, good; Jos. Cataldo, songs, good; Carrell and Brevoort, sketch, pleased; Flo Lockwood, singer, pleased; Millin Trio, musical, fine.—STAR (A. H. Moeller, mgr.; agent, Empire Circuit).—Miner's Bohemian Burlesquera, very good show.

## STAMFORD, COME.

EXCEUM (Anthony Geronimo, mgr.; agent, U. B. O.).—Arthur Van and Mawde Hughes in "Life on the Streeta," a hit; Eddle Lane and his Dancing Dolls, very high class; Tennis Duo, artistic juggiing act; Sophie Berman, songs.—ALHAMBRA (C. F. Metsger, mgr.; agent, Al Sutherland).—Four acts, ill. songs, and lecture.

LYRIC (Frank Leffel, mgr.).—"New York Stock Burlesquers." Bill changed twice weekly Attractions furnished by stock company, with Kittle St. Clair, Thereas Allen, Virginia Benson, Charles Wallace, J. P. Mac, Arthur La Leringo as principals.

### SYRACUSE, M. Y.

GRESCENT (John J. Breelin. mgr.; agent, U. B. O.).—Opened 20. Admission 10-15. Good bill. Tenbrook and Henry, good; Louis Guertin, pleased; Semon Duo, good; MacRingh and Carew Co., good; Three Russian Dancers, pleased.—GRAND OPERA HOUSE (Jos. Pearistein, mgr.; agent, U. B. O.; Monday rehearsal 10-20).—Alpins Tronpe, good; Thos. J. Dempsey, fair: "Schoolboys and Girla," went big; Haines and Vidoco, scored; Edwarda Davis, good; Great Lester, hit; Magarenko Troupe, good.

### TORONTO, ONT.

TOROWTO, OMT.

MASSEY HALL (8. Houston, mgr.).—Harry Lauder received a big reception from a fine house. Clarice Vance, good; Rice and Prevost, a scream; Miss Verveil, good; Miss Bertha, artistic; Jack Hawkins, novel. Advance sale insures large business for balance of the week.—MAJESTIC (William Morris, mgr.).—Harden, a bit; Geo. C. Davis, fair; Atwood and Terry, good; John Lecarl, expect; the Homes, funny; Hodges and Lannchmere, good; Divon Broa., pleased.——SHEA'S (J. Bhes, mgr.; agt. U. B. O.).—The Pedersons, big success; Nat Wills, secored; Mme. Hermann, novel; Rooney and Bent, a hit; Devlin and Eiwood, clever; Gaiger and Walker, artistic; Lavine and Leonard, fair.—GAYETY (T. R. Henry, mgr.).—Bowery Burlesquers up to the minute.——STAR P. W. Stair, mgr.).—Jardin de Paris Girls, pleased.

### UTICA. M. Y.

UTIOA, M. Y.

Bilubert (Percy Walling; Rep., U. B. O.; Monday rehearsal 10).—Cook and Sylvia, a and d., good; The Viviana, sharpshootera, excellent; the Nichols Sisters, singers, good; Mr. and Mrs. Mark Murphy, sketch, very good; The Neapolitans, singers, several enceres; Orth and Fern, very good; The Dnfin Redeay Troupe, acrobata, excellent.—ORPHEUM (F. B. Anderson, mgr.; Monday rehearsal 10).—For 20-22: Al Plean, very good; Kelly and Mahlman, a and d., excellent; Anderson and Ellison, good. 23-25: Beverly and Baker, Ed. Stephens, Ward and Barton.—HIPPODROME (P. F. Clancy, mgr.; agent, Gus Sun; Monday rehearsal 10).—Ed Bowley, comedy, good; Labold and Ryerson, a and d., good; Vallette and Lamson, acrobats, excellent.

### VANCOUVER. B. C.

VANCOUVER, B. C.

l'ANTAGES'.—Show good, but closed weak. Valdare and Verno, comedy cyclists, good; Nancy Withros, planolog, refined and pleasing; Adams, Mazle. Raymond and Hall, dancing, well received: May Tully and Co. sketch. "Stop, Look and Listen," hit; Deluphone, received well merited applanse: Lavan Trio, comedy gymnasts, closed, fair.—NATIONAL (Montgomery, mgr.; agent, Edw. Fisher; rehearss! Monday 11).—Messuma Japs. jugglers: Parks and Mayfield; Solfrits Schmidt, violinist.

## WASHINGTON, D. C.

\*\*WARRINGTOM, D. C.
CHASE'S (Winnifred De Witt, mgr.; agent, U.
B. O.; rebearsals Monday 11).—"Swat Milligan,"
very good; Julius Tannen, monologist, elever;
Murray and Lane, good sketch; Henry and Lisel,
grotesque, classy: Gardiner & Vincent, in
Winning a Queen," went well; McNamee, clay
modeler, well received; Signor Trovate, musical,
went big.—LVCEUM (Edigene Kernan, mgr.).—
Morning, Noon and Night, with Teddy Burns as
the star. who is a favorite here, made a big bit.
—GAYETY (Geo. Peck, mgr.).—The Star and
Garter Show to s. r. o.

BILLY BOWMAN.

## WILKES-BARRE, PA.

POLI'S (Gordon Weighter, mgr.; agent, U. B. O.; rehearsal Monday).—Carman Trio, good; Granville and Rodgers, s. and d., success; Mr. and Mrs. Perkins Fisher, "The Haif Way House," delight all: Berry and Wolford, fair: Carter De Haven, good; Lew Hawkins, made them laugh: Spissell and Co., rough house.—LUZERNE (Western Wheel; Louis Baker, mgr.).—Coay Corner Girls, better than ever. Last three days, Kentucky Belies. JOHN B. MOONEY.

## WORCESTER, MASS.

WORCESTER, MASS.

FOLI'S (J. C. Criddle, mgr.; agent, N. B. O.; whearsal Monday 10)—Homer Lind and Co. in "The Opera Singer," good sketch; Sully Family in "The Sult Case." pleased: Frank Wilson, spinning cyclist, acored a hit: Selina Brats, novel juggling; Jones and Deely, "Hotel St. Reckless," good; Bert Kelmar and Jessle Brown, s. and d., dance nimbly; Brooks and Jeanette. A. T. C.

## YOMKERS, M. Y.

WARRURTON.—Latoy Bros., comedy acrobata, fun and skill; Mabel Winn, planologist, good at variations: Odell and Kinley, dancing acrobats, take well; Fred Dupres. monologist, old jokes go better: Four Masons, "A Country School," several encores; Miniature Minister Minica, big act, 12 people, great swing; Roder, Wayne and Dea, this week: Blockson and Burns, eccentric acrobats, big hit; Sam Gelden, good monolog and songs; "Wild Roses of Kildare," excellent singing by Ladles Quartet; Sidney Fath, ballad singer, and pictures.

## YOUNGSTOWN. O.

PRINCESS (Fitch & Panities, mgrs.; agent, Gua Sun).—Fred Welcott, remarkable hand balances; Eddie Badger, clever musical monolog; W. J. Wooda and Co., bright players. C. A. LEEDY.

Ponies and Bare Back Somersault Riding Dog

"PADDY"

SYDNEY I. RANKIN Manager, New York Office

RICHARD PITROT, Agent

New York-Berlin

HE OF THE TENOR VOICE, AND SHE OF THE BAGPIPES

THIS WEEK (Dec. 20) AMERICAN MUSIC HALL, NEW YORK MORRIS CIRCUIT

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL.

**VAUDEVILLE AGENCY (Inc.)** 

'Phone, 2972 Bryant.

LONG ACRE BUILDING. NEW YORK

EVERY THEATRE needs an ELECTRIC SIGN EVERY ELECTRICIAN needs COLORINE EVERY PRODUCER needs Electric SCENIC EFFECTS EVERYTHING ELECTRICAL FOR THE THEATRE IS MANUFACTURED BY

THE GLOBE ELECTRIC SPEC. CO., 363 W. 42d St., N.Y. City

## YAUDEVILLE ACTS WANTED AT ALL TIMES

Send in your open time. Performers desiring to break their jump between Chicago and New York would be pleased at all times to assist you, and can book you on short notice. We control the betime in this locality, and performers of ability can always get time. Furthermore, we only be responsible houses.

ROYER'S VAUDEVILLE CIRCUIT

Tel. 1117 COURT.

Rooms 205-6-7, Appola Building, 288 Fourth Ave., PITTSBURG, PA. HOWARD ROYER, Manager.

## NOTICE TO ARTISTS

Artists desiring to purchase diamends are now in a position to buy them of me on time at cash prices. Write for terms and particulars; business strictly confidential.

JMO. J. MALLOY.

JULIUS BOASBERG Formerly H. & J. BOASBERG, No. 384 MAIN STREET, BUFFALO, N. Y.

SINGING COMEDIENNE. UNITED TIME.

Direction, JENIE JACOBS, 1493 Broadway, New York.

Mr. and Mrs.

THE MAN WITH A THOUSAND SONGS.

"Keep Your Foot on the Soft, Soft Pedal"

WILLIAM MORRIS OIROUIT

"THE DRUNK".—Fred Karno's "Night in lish Music Hall." "THE TOUGH".—"A Night in the Slums.

THIS WEEK (DEC. 20), PLAZA, NEW YORK.



MIOHAEL E. FITZGERALD

HIS 8 OLUS JUGGLING GIRLS
Wish you all a-Merry Christmas.
Playing United time.
This week (Dec. 20), E.-P. Fitth Ave., New York.

FOR SALE **WIGGIN'S FARM** Apply to THE CHADWICK TRIO.

LOWENWIRTH and COHAN

HEBREW COMEDIANS.

Murderers of the King's English.

Address care VARIETY, London Office.

FOLET PEARL
FOATURE WITH M. M. Thiose's
"WINE, WOMAN AND SONG,"



"THE GIANT ROOSTER Free for Christmas Cable, care Her Majesty's Theatre

GYPSY VIOLIMIST. Novolty European Violin Act. Elaborate Costuming.

Address VARIETY, 2064 Sutter St., San Francisco

# **Monkey Music Hall**

## MAUDE ROCHEZ

At Present Orpheum Road Show

## WANTED

To hear from a first-class MALE or FEMALE GYMMAST; one who can tumble into a trampolin. We are increasing the act to 4 people for the

ZENO, JORDAN and ZENO care VARIETY, New York.

## **DUNEDIN TROUPE**

Artistic and Acrobatic Cyclists.

Manager, JAMES E. DOMEGAM, 784 8th Ave.,
New York.

## RAY W. SNOW

"The Man About Town."

Dec. 27. Metropolitan, Oklahoma City, Okla.

ALF. T. WILTON, Exclusive Aegnt.

## THE GREAT SHIELDS

## LOVETT

"DOING STRAIGHT."
"SAM SCRIBNER'S BIG SHOW."

## BELLE GLARKE

in Vaudeville with an incomparably Novelty Animal Offering.

Have Your Card in VARIETY

"THE NARROW FELLER."

## A Merry Emas and a Happy New Year to All.

Care VARIETY. Doing Well.

In his latest "9 P. M. AT THE WHITE HOUSE."

SIGNED for twenty weeks this season on the WILLIAM MORRIS CIRCUIT.

## DOBLADO'S

Trained Sheep and Pig.
Only flock of trained
sheep in the world.
Distinct Bovelty.
Featured Everywhere.
Address care VARIETY,
3064 Sutter St.,
San Francisco.

LEONA

HARRY

## Thurber and Madison

in "A SHOPPING TOUR."

Direction M. S. BENTHAM.



WATCH for the NEW YORK OPENING

## GEORGE STOKES

'THAT EVER SINGING COMEDIAM," From Virginia.

# STUART KOLLINS and his "BANTO GIRLS," MISSES CARMEN AND ALLIEON, 3301 Broadway, New York City. Tel. 7026 Morningside.

J. LOUIS

MINTZ and PALMER

In a Breesy Singing and Talking Movelty,

"THE OTHER HALF.

A Complete Playlet in One. By Louis West-

By Louis Weslyn

## Ritter and Foster

ACROSS THE POND.

Address care VAUDEVILLE CLUB, 96 Charing Cross Road, London, Eng.

## **FLORENCE** SINDLE

ORPHEUM, OAKLAND, CAL., NOW. "Miss Bindley has much musical vivacity."
-Frances Jolliffe in San Francisco "Bulletin."

"Clever." — San Francisco

"Altogether delightful fn her prettiness and clever-ness."—San Francisco "Ex-aminer."

aminer."
"Florence Bindley's success
at the Orpheum this week is
the principal topic of conversation among theatrical
folks."—San Francisco Correspondence "Show World."



VERSATILE COMEDIENNE." DARWIN KARR

Personal Representative.



## **MUSIC** COMEDY **TALENT**



## THREE COLES

Novelty Tight and Bounding Wire Acrobats. Season '09-'10, "POLLY OF THE CIRCUS."

## ST. LAURENT and LOUIS

World's Greatest Juggling Gymnasts.

Direction, A. E. MEYERS.

Featuring "THE SMILING WONDER."

NOVEL

## **HARLAND & ROLLISON**

Return Pantages.

OPENED CALGARY, DEC. 20.





ARTISTS: ATTENTION! For satisfactory bookings, with convenient jumps, send your open time IMMEDIATELY to our nearest office.

# NEW ORLEANS

NEW YORK American Music Hall Building

CHICAGO

BOSTON 167 Dearborn Street
ACTS DESIRING TO PLAY THE NEW ENGLAND CIRCUITS COMMUNICATE WITH OUR BOSTON OFFICE. Maison Blanche Building

# Percy G. CIRCUI

The COLONIAL New York The ALHAMBRA Harlem The ORPHEUM Brooklyn The CRESCENT Brooklyn The NOVELTY Williamsburg The GOTHAM East New York The GREENPOINT Brooklyn The BRONX New York

Address all PERSONAL letters to PERCY G. WILLIAMS, Long Acre Bldg., 1505 Broadway, New York

## LA CINEMATOGRAFIA ITALIANA

ITALY'S LEADING PAPER FOR THE

Animated Picture and Phonograph Business

PUBLISHED FORTNIGHTLY. 83-36 large pages. Eight shillings per annum (\$1.60).

Editor-Proprietor: Prof. GUALTIERO L FABERI, la Via Arcirescorade, Torine, Italy.

Martin C. Breenan

## Australian Vaudeville Bureau

We are prepared to deal with acts that have too much spare time on their hands, providing they have transportation fees to this country. Anything up to \$200 will be considered, but must be specialty acts; talking acts no use. Lithos, press notices and descriptive matter to be addressed to

MARTIN C. BRENNAN 104 OXFORD ST., PADDINGTON, SYDNEY, AUSTRALIA.

Immediate attention to all communications

## *600* ORCHESTRA CHAIRS For Sale

nd Hand. In Good Condition. WILLIAM MORRIS, Inc., American Music Hall. New York

# AMERICA'S MOST

Open the Year Around

## VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS

you have an open week you want to fill at short notice, write to W. L. DOCKSTADER, Garrick Theatre, Wilmington, Del. Can close Saturday night and make any city east of Chicago to open Monday night.

## ERNEST EDELSTEN

VARIETY AND DRAMATIC AGENT, 17 Green St., Leloester Square, LONDON

Sole Representative,

John Tiller's Companies. Walter C. Kelly.

Little Tich. Fragson.

Always Vacancies for Good Acts

1877 AMUSEMENT

TEMPLE BAR BUILDING BROOKLYN, N. Y.

167 Dearborn St. Chicago, III.

CAN HANDLE ANTTHING from a Single to a

## CHARLES HORWITZ

Author of the Best Comedies in Vaudeville, performed by Mr. and Mrs. Mark Murphy, Harry First and Co., Charles A. Loder and Co., Cracle Eumett and Co., Emily E. Greene and Co., Coombs and Stone, Siean and Warren, Somers and Storke, Leonard and Whitney, The Chadwick Trio, Dave and Percic Martin, and over 150 other Genuine Hits, playing the best Theatres.

## "CHARLEY CASE'S FATHER"

Written by Charley Case, comedian. Send P. O. order for 25c. to Case Publishing Co., Lockport, N. Y.

L. KLOPP & CO., successors of R. Warner (Paris), International Variety Agents, 45 Rue Richer. Cables: "Impresario." Paris.

FOR SALE TWO Hardman Upright Pianos

One slightly used. JOS. B. TRAUT, 2100 Fifth Ave., NEW YORK CITY.

# Why lay off?

PHILADELPHIA.

About eight weeks with small jumps, including

HAZLETON. MAHANOY CITY. CHESTER.

Write HARRY KNOBLAUCH

H. BART McHUGH, Vaudeville Agency, 315 Land Title Building, PHILADELPHIA, PA.

CONEY HOLMES

acts wanted at all times.

PROMPT SERVICE GIVEN TO RELIABLE MANAGERS. CONEY HOLMES, Gen. Mgr., ROOM 808, 167 DEARBORN STREET, OHICAGO.

When answering advertisements kindly mention VARIETY.

## YESTERDAY WAS, TODAY IS, TOMORROW WILL BE!

Forget yesterday. Today is the day to look after tomorrow. The one who lets tomorrow take care of fiself generally sees success pass by and stop next door, where the latch string is out for OPPOZETUNITY to enter. Our famous No. 2 BOOKLET of Ladies' Stege Fashlons is your opportunity. Grasp it! Don't let it pass by or your next door neighbor will get there first,

## WOLFF, FORDING & CO., 61-65 Eliot St., Boston, Mass.

THE ENGLISH PROFESSIONAL JOURNAL

Circulation guaranteed to be larger than that of any English journal devoted to the Dramatic of Vaudeville Professions. Foreign subscription, 17s. 4d. per annum.

## THE STAGE

NEW YORK AGENTS-Paul Tausig, 104 East 14th St., and Samuel French & Sons, 34-36 West 23nd Street.

Artists visiting England are invited to send particulars of their act and date of opening.

STAGE Letter Box is open for the reception of their mail.

16 YORK STREET, COVENT GARDEN, LONDON, W. C.

Booking the longest chain of Vaudeville Theatres west of Chicago. Playing the best acts in vaudeville.

144-150 POWELL ST.,

SAN FRANCISCO, CAL.

SUITE 101.

M. R. SREEDY, President.

EDWARD MOZART, Vice-President.

GEORGE J. BYRNE, Office Manager. H. H. FEIBER, Secy. and JOHN J. QUIGLEY, Busin

## 100—CONSECUTIVE WEEKS, ALL EAST OF PITTSBURG—100

MANAGERS:--We have better facilities for furnishing talent than any other agency in America. Using a form of contract approved by the White Rats of America, which guarantees appearance of artist.

ARTISTS are requested to do business with this office DIRECT.

EUROPEAN OFFICE BERLIN, GERMANY RICHARD PITROT Representative

## PANTAGES (IRCUIT

VAUDEVILLE THEATRES, Inc. ALEXANDER PANTAGES, President and MARAGOF, SEATTLE

OFFICES NEW YORK CHICAGO. SAN FRANCISCO, SEATTLE.

## ALL AGENTS

VISIT THE FOURTEENTH STREET THEATRE

## Booked by SHEA @ SHAY

SUNDAY NIGHTS: Grand Opera House, New York, and Grand Opera House, Brookl OUR CLUB DEPARTMENT. Established for the past 10 years. Send in open time. 5 WEEKS AROUND NEW YORK.

SHEA @ SHAY, 112 W. 38th St., New York

VAUDEVILLE AGENT, begs to announce that a branch office has been opened, with Arthur Tona in charge, at 807 Sykes Building, Minneapolis.

MANAGERS in WISCONSIN, MINNESOTA, the DAKOTAS and CANADA, wishing VAUDEVILLE ENT please write or wire, N. B.—Artists East of Chicago write to EDWIN B. LANG, Dexter Building, Chicago, for open time,

VAUDEVILLE ACTS, ATTENTION

of THE WILLIAM MORRIS, Inc., CIRCUIT,

Will be in the New York office TUESDAY and WEDNESDAY of EACH WEEK to book acts for the New England Time.

IMMEDIATE AND CONSECUTIVE BOOKINGS. SHORT JUMPS.

SURE YOU Get your RAILROAD TICKETS on the LEHIGH VALLEY & DELAWARE, LACKAWANNA & WESTERN R. R. at the VAUDEVILLE STEAMSHIP AGENT. Write, call or telephone. My representative will deliver the tickets to you. I have always served you well.

Going to Europe? Tickets en all Steamship Lines. Lowest rates. PAUL TAUSIG, 104 E, 14th St., New York, Savings Bank Building. Telephone 2098 Stuyvesant.

WANTED, Big Comedy and Novelty Feature

Acta te write or wire open time. Booking Thalia, Chicago; Joliet, Bloomington, Elgin, Aurota
and other houses in Illinois, Indiana and Iowa.

DOUTRICK'S BOOKING EXCHANGE CHAS. H. DOUTRICK, Manager. Room 20, 92 La Salle St., Chicago

GOING SOME COMEDIAN.

The fellow with funny fall. Booked solid for six months. Now playing through the South.

Permanent address, 2512 E. FAIRMOUNT AVE., BALTIMORE, MD.

ED. F.

"A MORNING IN HICKSVILLE." Direction JACK LEVY.

TT.T.DS

MONA

# The Champion Singers of Vaudeville

W. 47th St., New York London address, 150 Oxford St., W.

The Best Singing Quintette in Vaudeville, SAM J. GURTIS and CO.
MELODY AND MIRTH.
In the Original "School Act."



Revised and elaborated into a screaming MORRIS CIRCUIT.

Playing for William Me poment BERT DOOPER 108 W. 88th ST., NEW YORK.

THOS. J.

ring the 4th of the "Haggerty" Sketches.
"MAG HAGGERTY, M. D."
By Will M. Cressy.
BIGGEST HIT of them all.



LAMILLAS AND OREO

Singers and Dancers.
Also Presenting a
PANTONIME SKETCH, Address care PAUL TAUSIG, 104 E. 14th St., New York.

"THAT SOCIETY ENTERTAINER,

CHCINNATI THIS WEEK.

DETROIT NEXT WEEK.

MARSHALL P. WILDER ATLANTIC CITY, N. J. Bell 'Phone 196.

MERRY XMAS. HAPPY NEW YEAR.

RING AND WILLIAMS

IN THE SUNNY SOUTH. XMAS WEEK, WILMINGTON, N. C.

**NOW PLAYING** 

Sullivan-Considine FOR

**Paul Goudron** 

It isn't the name that makes the act— It's the act that makes the name.



THE KING OF IRELAND.

JAMES B. DONOVAN RENA ARNOLD

QUEEN OF VAUDEVILLE, DOING WELL, THANK YOU, rector and Advisor, King Pat Case,

UNITED TIME. PAT CASEY, Agent



I have been repeatedly informed that the English tailor does not know how to make olothes, yet I see by the reports of George Lashwood's success that the fit and style of his clothes are the envy of New York.

Dec. 27, Mary Anderson.

PAUL DURAND, Agent.

## Van Cleve, Denton and



Pete

We wish everyone a 'Merry Christmas and a Happy New Year." 'Whoa, Mule." Direction

M. S. BENTHAM.

## JOLLY AND WILD

AND COMPANY,

Presenting
"P. T. BARNUM, JR."

Jack Welch says that the only difference be-tween a trained seal and a regular actor is that you have to feed the seal.

Direction GEO. HOMANS.

Develde & Zelda

## KATHERYN PEARI

Featured with M. M. Thiese's "WINE, WOMAN AND SONG."

"Pete" Wagner

TALKANDSONGOLOGIST, Open for Clubs, etc. 145 West 137th St., N. Y. C. 'Phone. 8997 Morningside.

SKATORIALISM
Direction JAMES E. PLUNKETT



## **CAVIN 459 PLATT** PEACHES

Presenting "THE STOLEN KID."
Permanent address, Clifton, N. J., L Box 140.



Empire, Leicester Square—Tate and Tate, Harry Alister, Vallazi, Toye, Vardon, Perry and Wilber, Russian Singers, Barnold's Dogs, Grand Ballet, "Round the World," 150 people. We sure are getting acquainted. We'll let you know what the papers say later.

Communications, "VARIETY," London.

## CHRISTMAS GREETINGS



to everybody, except Damar. Fink and Butt

Some Class to

this

Bill

milk bath.

Presenting the Russian Playlet, "THE PLEDGE OF CORONOVA," By HARRY S. SHELDON.



"FOLLIES OF 1909." gement, MR. F. ZIEGFELD, JR. '06-'00-'10.

TREMONT, BOSTON, INDEY.

n Their Own Comedy Creation,
"It Happened on Monday."
solid until July, 1910. Week Dec. 27, Booked solid until July, and.
Trent, Treaton.

JAMES E PLUNKETT, Smart Agent.

# HAWLEY



If they would dope out the salary of an act by the amount of applause it received they would have to hand us the theatre for our bit.
We wish you all a "Merry, Merry Christmas."

## CHARLES AHEARN



PAT CASEY, Agent

"THE RACING MAN. ORPHEUM CIRCUIT.

" THE VERSATILE VAUDEVILLIAN "

FUN in "ONE" Address care VARIETY, Chicago

FIFTEEN

MINUTES of

BILLIE BURKE'S GREAT SUCCESS

unber, inarmuch as it makes a great sole for any instru

A WONDER FOR QUARTETTES ARRANGED FOR ALL VOICES

The above will be sent FREE-All we ask of those we do not know is an up-to-date programme. NO CARDS or AMATEUR PROGRAMME will be accepted M. WITMARK & SONS, - - Witmark Building, 144-146 West 37th Street, NEW YORK

Or, if you are out West, save time by calling or writing at our Chicago Offices, SCHILLER BUILDING, RANDOLPH STREET, CHICAGO.

1909-10 **WESTERN SEASON** PAT CASEY DIRECTION

PORTLAND, TUESDAY, DECEMBER 14, see is a function about Alice Lloyd that grows with animute. When she first comes out under the caption of amous English Artist,' you think it doesn't take much to the English anyway. But with each change of costumes cah change of song, the English rise some 30 degrees in estimation. And when she finally sings her 'Wanted, a song, she has you so locoed you don't blame the gray is man down in front, on whom she turns her mirror, for the terms and disting outrasrously. Her songs are ex-

"THE MORNING OREGONIAN," TUESDAY, DECEMBER 14.

"Head and shoulders above the average comedienne is Alice Lloyd, of the English singing variety." She is said to be a sample of what English music halls go wild over. After seeing her the assertion is believable, for she sings with a charm and piquancy that is irresistible.

"Alice Lloyd's act consists of a series of songs, all well sung. Her enunclation is remarkably clear, and she warbles with a dash and vivacity that makes a fant impression and captivates her listeners.

ORPHEUM, SAN FRANCISCO, WEEKS DEC. 26 AND JAN. 2



and Most Meritorious Musical Act FRED O. CATE, playing solos on the largest saxophone in the world.

The biggest legitimate novelty in the world and four large Xylophones.



"Twenty Minutes Before Train Time"

Once more in America after a succe ful season in Great Britain

CHAS.

ANNA

JAMES J. JEFFRIES FRANK A. GOTCH CO.

Address Care VARIETY

# Presenting a Real Movelty, as Funny as it is Glever. MOTE

DALY MURRAY FINN RICH

LOOK, UP.

the Scotch Comic Orpheum Pinched doing time

Caught by M. S. BENTHAM, Agent. Week, Dec. 27, Orpheum, Ogden

PRESS COMMENT UPON THE OPENING OF THE NEW

(On the MORRIS CIRCUIT)

Booking Agent,

## VILLIAM MORR

## From the CINCINNATI "ENQUIRER"; Dec. 20, 1909

## THE ORPHEUM OPENING.

A new chapter in the history of Cincinnati theatres was begun yesterday is opening of the new Orpheum Theatre, erected on Walnut Hills, near Pachlemer. Whatever misgivings there may have existed because of the daring day in this venture, it must have been removed last night, when a crowd while limited only by the capacity of the handsome new building attended the permance. The same prevailed at the matinee.

## IE NEW ORPHEUM IS A GREDIT TO THE CITY

It is a beautiful and tasty theatre from the jobby to the gallery. Its appointments are for extreme comfort and safety, and from a point of vision there is no more perfect auditorium imaginable. The innovation in the form of elevator errors for the ballowy and gallery and the caste above the theatre indicate the programics spirit which has inspired the construction of the place.

For the appearing restarday the Orpheum was the most complete becase that has thrown wide its doors in this city to a first audience in recent years. Here and there only could there be found an unfinished detail, but inside the theatre proper everything was cap-a-pic. The

## IMMENSE AUDIENCE

which was also a fine one, seemed in holiday humor, and cordially showed its appreciation at every turn. It

## APPLAUDED VIGOROUSLY

So the various acts on the bill ran their course.

Reanwhile, in the lobby stood Colonel Re. Martin and his associates. Floral tributes and numberless telegrams of best wishes were in evidence and friend after friend personally presented greetings. All in all, it was an opening marked by the best of spirit and one which would seem to be a forceful argument in favor of the future success of the undertaking.

The stage of the Orpheum is an exceptionally large one for a vandeville theatre, and is thoroughly equipped in every respect. It also has a large water tank which permits of aeronautic sets in the most realistic form, an equipment which only the Rippedrome in New York possesses.

## The William Morris Circuit, of Which the Orpheum is a Link, Sent on a Strong Bill for the **Opening Week**

For a new theatre the acts ran with unusual smoothness yesterday, though an untoward accident to one of the stars, Mr. Roberta, prevented him from going on in the afterneon and almost resulted seriously. There were very few delays, from the overture to the pictures.

If Ithis standard is maintained the Orpheum is sure to win for itself a large and staunch clientele. The first bill is one of good entertainment, containing several important novelties.

Probably the greatest interest centered in the appearance of the Divine Myrma, the diving Venus. It was the last act on the bill, but it was worth waiting for.

Lamb's Manukins furnished a great deal of pleasure and were a modern dressing of an old form of amusement. The sketch of R. A. Roberts, called "Dick Turpin," presented the actor in five different roles. His change of costume and manners were little short of marvelous. Wilfred Clark and Co., have a roaring sketch, "What Will Happen Next," which created whirls of laughter.

An interesting act was that furnished by Rawson and June, showing the manipulation of the Australian boomerangs and juvelins. Felix and Clairs had a skit called "The Ruasway Kids," which improved as it went along. Frank Bush was on hand with some new stories. The rather broad songs of Sophie Tucker were heartily encored, while the Musical Lowe presented a xylophone act which departed from the conventional. The bioscope wound up the entertainment in pleasing style, and the

BIG CROWD went home THORUGHLY PLEASED with the theatre and the attractions presented.

An impartial summary of the Columbia bill this week gives four first class acts with an equal number that are indifferent or actually stupid and tiresome. Do numbers were not presented in the order they appear on the program last night, and the first three, which were disappointing, were followed by others that won the approval. "Griff," the London juggling Johnnie, offered nothing of a novel so skillful character that has not been seen here. A commonplace song and dance stunt introduced Herbert and Willing. The third was the Holland Heines of Gus Edwards, although Janet Priest is a cute and dainty girl. Janet Priest is a cute and dainty girl.

The real show began with the comedy songs of Harry Bulger. None of the London music hall singers is quite as stylish and Americanized in her methods as Lily Lena, whose well-rendered songs and fetching dresses were fully appreciated. There is a lot of dash and quality about the dancing of Berg's Merry Girls. Walter C. Kelly returned among old friends with his famous act. The Virginia Judge. A clever skit from the pen of George Ade, "The Mayor and the Manisure," was amusingly portrayed by Edwin Holt and his company. An aerial act, in which the Curzon sisters do some twisting and twirling while hanging by their testh, in imitation of butterflies, closed the regular bill. The kinodrome picture displayed the act of Annette Kellerman, the swimming Venus.

### Scanned from microfilm from the collections of The Library of Congress National Audio Visual Conservation Center www.loc.gov/avconservation

Coordinated by the Media History Digital Library www.mediahistoryproject.org



A search of the records of the United States Copyright Office has determined that this work is in the public domain.